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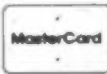
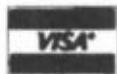
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*American Squaredance, August 1988*

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**Frank & Phyl Lehnert**

**Canadian Representative**

**Orphie Marcellus**

Fellowship is a promise we make to our beginning dancers, along with the many satisfactions they will realize during their dancing activity. Many stories have been sent and told to us this year about square dancers and the great things that happen because of this feeling of fellowship. We want to tell you about an evening we experienced recently when the fellowship was almost tangible.

You might think that at a callers' college the learning callers would be very competitive, each trying to outdo the other, each seeking the limelight in the final evening of calling. Not so, with the group at Midwest Callers College in Auburn, Indiana, this summer. Stan and Don Taylor had been instructing all week, and Co-Ed drove over for the graduation party. Thirteen callers were enrolled, of which two were young boys, one was female, several were of retirement age. A mixed group of great diversity. The older of the two boys was the first emcee, and then each caller introduced the next. About four squares of local dancers, some of whom had helped all week, were present. The spouses agonized as each caller presented a tip. The callers reassured each other and praised the good points of each presentation. The dancers were patient and obedient, and congratulatory when the tips were done. The fun was evident, the friendship that had developed within the group was obvious, and the supportive fellowship was unbelievable. We've seen

# CO-EDITORIAL



this happen before, and we know it happens in many places, but sometimes things just "hit" all over again, making us realize what we really have in the square dance activity, besides actual dancing.

Weekends, festivals, LEGACY meetings and mini-Legacies, campouts—all kinds of events where dancers are encapsulated for a period of time result in the kinds of emotions that are hard to describe. Therefore, we don't talk about them, and sometimes we forget this great bonus of the square dance hobby.

Fellowship is defined as a community of interest, activity, feeling or experience. In square dancing we have the community of interest, activity, feeling and experience. What a great asset!



Ron Mineau  
Arroyo Grande, CA

## RECENT FLIP INSTRUMENTALS

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- BM090 EVERYBODY LOVES A LOVER
- BM089 THANKS A LOT
- BM088 SISTER KATE
- BM086 WALLPAPER ROSES
- BM085 CALIFORNIA BLUES

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### PRESENTS

- BM091 BELLS ON MY HEART called by Ron
- Scope 33 GOLDEN SLIPPER WALTZ
- Choreo: Bill & Nona Lizut (Waltz of Love)
- Cued by Bill

- Scope 34 FANTASY, Cued by Helen
- Choreo: Bill & Helen Stairwalt



Bill & Helen Stairwalt  
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## RECENT ROUND RELEASES

- SC32 WILD BILL RAG
- SC31 WALKING & WHISTLING
- SC30 PIED PIPER
- SC29 SCOOTING TWO-STEP
- SC28 HEARTACHES BY THE NUMBERS
- SC27 SIDE BY SIDE

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## QUESTIONNAIRE

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**Deadline for the 1989 Edition is SEPTEMBER 15, 1988**

Club Name: \_\_\_\_\_

City (under which to be listed): \_\_\_\_\_ State: \_\_\_\_\_

☐ Same Listing as in 1988 Edition ☐ Revision ☐ New Listing ☐ Deletion (Club is no longer dancing)

Type of Club: ☐ Square ☐ Round ☐ Square & Round ☐ Contra ☐ Clogging  
☐ Singles ☐ Teen ☐ Camping ☐ Handicapable ☐ Other: \_\_\_\_\_

Program of Dancing: Basic Mainstream Plus Advanced Challenge Other: \_\_\_\_\_

Place (where you dance): \_\_\_\_\_

Days you dance: Mon Tues Wed Thurs Fri Sat Sun Time of Dance: ☐ Evenings ☐ Other

Weeks you dance: Every 1st 2nd 3rd 4th 5th Other \_\_\_\_\_

Does the Club dance in the summer months? ☐ Yes ☐ No

Person to Contact concerning your Club: ☐ Dancer/Officer ☐ Caller/Leader  
(May be club president or other officer, regular caller, or a dancer who is usually available to provide dance information.)

Name: \_\_\_\_\_ Address: \_\_\_\_\_

City: \_\_\_\_\_ State: \_\_\_\_\_ Zip: \_\_\_\_\_

Phone: (\_\_\_\_) \_\_\_\_\_

Please send us information on:

- ☐ Ordering the National Square Dance Directory
- ☐ Life Subscription to the Directory
- ☐ Listing our festival or convention
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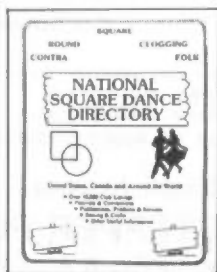
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# ❄ GRAND ZIP ❄

We would appreciate nine magazines for our new graduates. A check for \$5.00 is enclosed to help with postage.\*

...Thank you for the "Vacation 88" listings in your April issue. We hope to go to the Findlay Advanced Weekend and the Michigan State Convention. Also we like the Ed Foote column on Advanced.

Harold Bausch has some good ideas, but we question his attitude toward Advanced. It seems to us that this program *keeps experienced dancers interested*. We believe that A dancers should also support a regular club (recruiting, angelling, helping new grads) and we know a number of A dancers who do just that.

*Emma Prichard  
Columbus, Ohio*

*\*Note: Since sample magazines are free, your donation has gone into the caller-scholarship fund. Thank you.*

Thanks...for your collective effort in publishing such a great magazine. There's something for all included, to help dancers from beginning through a lifetime. We started square dancing in January 1979, and last summer my husband started calling, so you see we have much to learn.

*Freda Davenport  
Stockton, California*

Square and round dancing will flourish wherever it is encouraged, and your fine publication is certainly an incentive for it to do so. Please allow me to take you up on your offer of free magazines for new classes and graduates. Jimmie and Vivian Holeman graduated a class of 20 R/D couples to form a new club, the Fool-a-Rounders. James Martin graduated 15 couples from the Cane Raiser Club. Ron and Patricia Cox have begun a R/D class for the Cane Raisers with about 30 couples/singles...Your magazine is good news worth sharing.

*Charles Lentz  
Houston, Texas*

*American Squaredance* is doing a super job—we wouldn't be without an issue. We particularly look forward to your "Easy Level Page" as we still do quite a few one-night stands. Also, we always check out "Flip Side" (rounds) and "Cue Tips" as we teach round dance basics and a low intermediate R/D club for senior citizens. Your selections for "Cue Tips" have usually been very usable dances. However, the choice of *Lindy Lou*, a Phase IV round dance, is entirely out of character for your magazine. Please, stick to the easy and low-intermediate round dances for your publication and leave the Phase IV, V and VI dances to the round dance publications...

*Betty Stark  
Buffalo, New York*

*NOTE: The "Cue Tips" dances are chosen from those on the Pulse Poll for which we*

**Continued on Page 99**



## WAGON WHEEL RECORDS

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### New Round Dance Release

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45 rpm flip/inst. with cues by Ray Brown

(Music: *Let's Polka*, SIO 3153)

**ATTENTION, CHOREOGRAPHERS:** Sets In Order Label Round Dance Music is now available for new dances. For information, write Bob Ruff at the above address.

## BY-LINE

Everyone likes light reading in the summer and **Lulubelle Stone** provides us with a fun fiction feature this month. Lulubelle's stories have appeared in ASD before, and there are more on tap.

**Mary Fonseca** describes one of the serependitious happenings in square dancing in "Sweetwater Magic." A very special young dance group is featured in "Join the Real 'Fun Bunch'." The second part of **Ron Jones'** article on body movement appears in these pages. Borrowing from the *Roundalab Journal*, editor **Jim Connelly's** suggestions for using computers in round dancing is reprinted.

Our lead article this month gives the theme for 1988 SQUARE DANCE MONTH in September. It's not too late to order your free LEGACY promotional packet from your editors who are S/D Month Chairmen. Order from ASD and send \$1.25 postage. Let's make 1988 a banner year for new dancers. We can do it with a concerted effort to demonstrate the activity and bring new folks into the fun and fellowship!

- |                              |                              |                             |                            |
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### MISS-LA-TEX—A STATELY TRIO

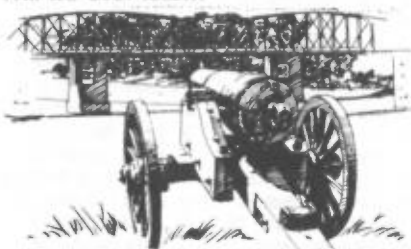
There's a barrel-ful of travel tales to tell this time, so let's get right to it...

**Hawkins, Texas**— It was only a scant two hours of driving straight east on I-20 from Dallas where I landed *Unitedly*, and I drove a hard-bargain Dollar to the tiny town of White Oak, near Longview. That's where I was hosted at caller Tim and Sissy's home. That's Tim Tyl, one of our three lifetime ASD subscribers. (He's young—that could mean a crop o' copies numbering in the thousands.—Co-Ed.)

Next, a quick rest, a change, dinner out, and a double-time departure to the Polk S/D Hall west of tiny Hawkins for the Hollylake Squares late start. Five squares fill the hall there, and we had a full house. They danced with Verve. (Who's Verve?—Co-Ed.) Ruth and Leon Van Alstine, now Texans, said they danced with me in upstate New York 20 years ago. Caller Gary Bates, formerly of the Cleveland area, also popped in. Emcee was caller Wally Polk. Love 'em all!



**Vicksburg, Mississippi**— I drove my bucking Buick four more hours eastward, right to the Mississippi River, and since I had a few spare hours to kill in this historic town over the bridge, I experienced *The Vanishing Glory* in the Old Depot on the waterfront. It's a dramatic film one shouldn't miss, a vivid, valiant, but sad commentary on the turning point of the Civil War (as was Gettysburg) about 125 years ago. Later on I sat writing on a symbolically-fortified hill overlooking the mighty Mississippi, where battles once raged, considering insidious, shadowy, subtle divisions that still lurk among us today. At that moment, a mockingbird flew out of nowhere and perched gently on the menacing mouth of a cannon. What a poignant reminder of the futility of war and the fallibility of human nature, I thought. Will we ever learn?



The dance proved there's no barrier between northern and southern square dancers these days. Folks around Vicksburg *invented* Southern Hospitality! I was treated like royalty in a heavenly haven that is home for Margaret and Ed Stephens. It's a mansion in the woods on a road to Nowhere pampered by Mother Nature and forgotten by Father Time. Believe it—rubythroats by the dozens fan fresh air porcheside, fish jump for crumbs dockside, wild mallards nest on the far pondside, while squirrels, beaver, deer and other creatures simply abide an easy *laissez-faire* position toward these human intruders in their wild domain.

But never mind the animals. I was surrounded by salt-of-the-earth people. Host caller Dave Powell did some good natured kidding about my being another "Yankee" invading the South, but he accepted it as a "capitulation maneuver" when I told

him I was wearing Dixie grey shorts. At this Paddlewheelers Special we were honored to have officers of the Mississippi S/R Dance Association present: Frank and Jackie McCreary, presidents; Harry and Resa Walling, secretaries; Betty Heggy, treasurer. Frances (Jerry) Stinson rounded out the program. Emcee was James (Katie) Carter. Eight sets moved with silky smoothness.

They say "The South shall rise again." Be that as it may, a grand aggrandizement, combining the far reaches of the grand Right to the grand Left, has already happened, as pensively penned in my dog-eared diary. The *battalion* that danced so delightfully on May 20, 1988, in the *trenches* of the Hawkins Methodist Church, won a decided Vicksburg victory, showing that friendly fun and peaceful promenading unites the North and the South, and should be the prevailing strategy in every Battle of the Shindig. History, take note.



### EASY HOP

**Monroe, Louisiana**—Short drive today—west again toward Dallas, just 70 miles. It had been about seven years since I'd called in Monroe, which is not named after Marilyn. (Did that cause a *seven-year-itch* to get back?—Co-Ed.) This time caller Eddie and Cheryl Gardner booked me for the Ouachita Squares, and the *ASDance* was held in the Columbus Social Club with about seven squares present. Frances and Jerry Stinson cued the rounds again,

(They're from Ruston, La.) and Jerry filmed another video of the dancing, which he gave me. I felt the vibes of the same spirited dancing on this side of the border. The refreshments were super, too. La Quinta took me in out of the rain. Sunday dawned brightly again, and I chased the clouds home.

### A WORRISOME WEEK

Early Monday morning I suffered from a persistent pain. It was one you don't ignore. 7 A.M.—off to the local hospital. There followed an inquisition as long as my life history, followed by tests and probes and treatments, all on a cold metal table top while shivering in a back-slit, paper-thin gown, followed by nurses followed by doctors, followed by findings, followed by release at noon in good shape. There'll be no long organ recital here. Suffice it to say, after a follow-up exam on Thursday, I had come just a *kidney-stone's throw* from surgery, or lengthy medication, or whatever other ghoulish prognostication could be conjured up for me in dark medical closets. It was a passing episode soon to be forgotten. Only three hospital stays so far in a lotta years ain't too bad. I'll be calling a few hundred more dances in a few dozen more years in a few thousand more miles, whichever comes first! (Footnote to that story: the next day, staff member Connie went into the same hospital with the same ailment. The doctor sent us a message: "Kidney stones are not contagious."—Co-Ed.)

### MORE SOUTHERN EXPOSURE

Hardly had the big United jet engines cooled off in the Cleveland airport than I was beckoned aboard again for another southern sojourn—this time to an Atlanta hub for two sprightly spin-offs westerly and southerly in a red Dollar Sunbird. I was as happy as a perky porky in a pine tree, due to the short-lived hospital hospitality, and I hope it showed.

**Carrollton, Georgia**—A whopping 15 □'s turned out this year for our *ASDance* in that nicely-renovated community



building, and host caller Jimmy Moore was ecstatic. It all started with steaks for a dozen friends at Jimmy and Linda's home, and ended with strawberry pie in the same location. Add a successful dance between those courses, and how much closer can one get to heaven on earth? Gentle Jimmy called a tip. Other callers at the dance were Bob Sloman, Lowell Young, and Edwin Luallen. Carlene (Steve) Bohannon capably catered to the R/D interest. Special recognition went to Hans Bruner, celebrating 50 years as a U.S. citizen. I'll hope for another bell-ringer there next May, and meanwhile may the caroling carillon of Carrollton create music in the hearts, joy in the souls, and rhythm in the steps of all those peachy West Georgians!

**Columbus, Georgia**—Next day, after picking up a piece of lost luggage back in Atlanta that had faced a sluggish shuttle problem, I followed I-85 to this border city. It had been years since my last visit there. I was surprised to find the Circle 8 Squares have a keen and cool new home just for dancing, largely orchestrated and soundly managed by host caller/cuer Ellis and Wanda Wright. It's beautiful. It's got the *Wright stuff*. It's on Floyd Road adjoining the A&P. A choice crowd turned up that Memorial Weekend. Some were as young as they come. Wanda cued. Ellis called a tip. Can't beat the eats. Soon it was time to call it a *Days*, but not before warbling and gobbling a little "*Shoney* the way to go home."

#### AN OKAY OK POKE

**Muskogee, Oklahoma**—How many times have you heard or danced to *I'm Just an Oakie from Muskogee*? Lots. Me, too. Well, I finally got to go there to call one for the Muskogee Twirlers in their old airbase-located Hatbox Field Rec Center. It was the first stop on a week-long fling that would take me from Oklahoma to Missouri to Colorado as June jauntily jumped into the gentle jive of life's journey. (Who's June?—Co-Ed.) From the Tulsa airport I drove a half-spent Dollar to the Holiday

Inn in M-gee, and host caller Larry Conner shuttled me to the dance. Choice crowd. Super bunch. Best coffee. Good victuals at the Kettle after. Other callers attending: Keith Stretch, John Cato, and young Shane Greer (duo Mo. CC grad '84).



**Tulsa, Oklahoma**—It was Caller Seminar time (Tulsa time) again. I had been tapped to tackle Tulsa twice before. It was a three-day deal, set up by Larry C. and Gary S. for the Tulsa area callers (T.A.C.T.), held in the *can't-get-there-from-here* D-J Hall in the southern suburb of Sapulpa. For 18 hours we wandered through choreo systems, worked through the *windmill*, worried about club retention, warbled through winsome songs, and whipped up program ideas. Two-night hosts were Gary and Mary Smith. On free time I saw where Oral Roberts orates and creates, also where Frankoma ceramic items find life after the kiln. I'll say sincerely that Tulsa and Northeast Oklahoma callers have really *got it together*, with training programs, healthy class activity, little dropout problem, strong clubs, cooperative spirit throughout, and excellent large events—about which you'll see more in these pages. Great to take the pulse of Tulsa with this top-o'-the-lineup: Howard, Cecil, Jacque, Bob G., Bill, Gary, Shane, Red, Bob W., Dave, George, Mike M., Mike W., and Vernon. And I won't soon forget Missy's turn-around-T-shirt, Dorothy's spicy spouse stories, and all the rest.

**Kansas City, Missouri**—After the long OK weekend, I flew a short Eastern to KC, rented a kickin' Colt, and grabbed a motel

**Continued on Page 96**



## **TOUCH SOMEONE**

### **THE 1988 LEGACY SQUARE DANCE MONTH THEME**

“REACHING OUT AND TOUCHING SOMEONE” is not an exclusive with a phone company. Square dancers know very well the feeling. As a matter of fact, *touching someone* is as old as the courts of kings, the temples of the pharaohs, the Garden of Eden. People are born with a natural desire to seek comfort, friendship, security, love, and just the uninhibited social response that comes with the touch of another human being.

Touching is knowing you're wanted, and wanting to be with someone else. Touching is feeling a part of a team effort, as narrow as a square of eight and as wide as an activity of millions. Touching, as part of square dancing, is not caring about the status, affluence or nationality of the person you touch.

Whatever magic and fulfillment comes from this touch tendency, there's more. Add the other magical qualities found in square dancing—music, rhythm, symmetry, smiling faces—and you've got an unbeatable combination.

Now is the time. September is coming fast, and September is LEGACY-designated Square Dance Month. Reach out and touch someone who doesn't know the joys you've found in the touch of another through square dancing. Introduce someone to this fall's square dance lessons, and in so doing you'll touch the very essence of a human need we all share.

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# SWEETWATER MAGIC

by Mary Fonseca  
Metairie, Louisiana



The evening air was cool and crisp last November as we walked to the dance pavilion at Sweetwater Ranch in Loranger, Louisiana. A group of high school students heading out for a hayride met up with us as we neared the pavilion. Taking note of our frilly petticoats and colorful clothes, they asked, "Why are you all dressed like that?"

One of our friends explained that we were camping at Sweetwater's Campground with Bayou Square-A-Rounds—the Louisiana chapter of the National Square Dance Campers Association—and we were heading for the pavilion to dance. On an impulse she said, "Why don't you join us after your hayride?"

Their chaperone thanked us for the invitation and said they might look in on us after the hayride. As we went our way, someone expressed what we were all thinking, "I don't really believe they'll come. I know our kids wouldn't go anywhere near a square dance—they think square dancing is out of style, danced only by the older generation."

Much to our surprise the hayriders did show up at the pavilion later that evening. As they stood on the sidelines and watched us dance, we waited for the jokes and teasing to begin. But instead of the expected banter we were greeted with applause at the end of our tip. Club members exchanged smiles, relaxed a little, and danced the rest of the set. The youngsters continued to watch, some moving in time to the music.

Our callers, R.T. Vessier and Fred Drouant, sensed the mood of the on-lookers and decided to see if they could bridge the generation gap. With arms extended toward the spectators, Fred asked, "Would some of our visitors like to try square dancing with us?" At first the teenagers were shy and held back but as soon as one of them was brave enough to step onto the dance floor, the rest soon followed.

Fred and R.T. quickly taught the novice dancers some basic square dance steps and very soon squares of club members and their young partners were in motion.

Laughter filled the old wooden building as the teens delighted in their accomplishment. "This is fun!" they exclaimed as the tip ended. Square dancing had once more worked its magic and brought complete strangers together, only this time the camaraderie we felt in each other's company seemed very special.

When the set was over the callers asked the first group of dancers to give their friends who had not been able to fit into the squares a chance to dance. Reluctantly, they yielded to their classmates.

We danced a set with the second group, then it was time for the young people to go home. They thanked us and in a few moments they had all passed through the door. We gazed at the opening wanting to hold on to what we had experienced for just a few more minutes. It had been a magical evening and now it had ended—but what pleasant memories!



Jerry Story



Larry Letson



Tony Oxendine



#### NEW RELEASES

- |         |                                       |                           |
|---------|---------------------------------------|---------------------------|
| RYL 106 | I'LL HAVE TO SAY I LOVE YOU IN A SONG | by Jerry                  |
| RYL 206 | I BELIEVE IN MUSIC                    | by Tony                   |
| RYL 303 | MORNING SKY                           | by Jerry/Tony/Paul Marcum |
| RYL 304 | WHY MUST WE EVER SAY GOODBYE          | by Jerry/Larry            |
| RYL 601 | TENNESSEE RIVER                       | by Jerry/Tony/Larry       |

#### BEST SELLERS

- |         |                            |          |         |                                   |               |
|---------|----------------------------|----------|---------|-----------------------------------|---------------|
| RYL 105 | LOUISIANA FAIS DO-DO       | by Jerry | RYL 201 | THE PRIDE IS BACK                 | by Tony       |
| RYL 205 | YOU DON'T HAVE TO BE ALONE | by Tony  | RYL 202 | EVERYBODY LOVES A LOVER           | by Tony       |
| RYL 206 | I BELIEVE IN MUSIC         | by Tony  | RYL 203 | TWO OUT OF THREE AIN'T BAD        | by Tony       |
| RYL 501 | ROCK AND ROLL LULLABY      | by Larry | RYL 204 | AROUND THE WORLD WITH BILL BAILEY | by Tony       |
| RYL 101 | SOMEBODY LIKE ME           | by Jerry | RYL 301 | BEAUTIFUL BROWN EYES              | by Jerry/Tony |
| RYL 102 | BLAME IT ON MEXICO         | by Jerry | RYL 302 | DREAMING                          | by Jerry/Tony |
| RYL 103 | YOU'RE STILL THE ONE       | by Jerry | RYL 401 | JOSH/RICKY,                       | Patter        |
| RYL 104 | FANCY FREE                 | by Jerry |         |                                   |               |

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# THE TECHNIQUE AND MECHANICS OF BODY MOVEMENT AS APPLIED TO SOCIAL AND SQUARE DANCING

by Ron Jones  
Sydney, Australia

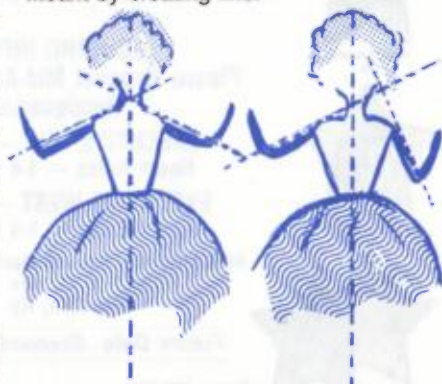
**HOW TO PASS AND SWAY**—Practically all square dance figures are done by dancers moving around one another. A *weave the ring* is a continuous curve from right to left as the dancer moves around the square. The movement of a dancer turning or curving creates a leaning towards the center of the turn, and this is called *sway*. Depending on the sharpness of the curve and the speed of the dance, the amount of sway will be determined. To obtain sway, the dancers must incline towards each other as they pass on a *weave the ring*. Sway is an inclination from the ankles upward to the head and not just a bending from the waist, which is called "broken body line."

If a dancer is supported by another, the sway will be away from the center of the turn—an *allemande*, for instance, where the dancers are supporting each other with the hand, or a *swing* with partner. If however, we *pass thru and go around one*, the sway will be toward the center of the turn or curve.

**CREATION OF LINE**—By this, we mean the alignment of arms. Are both arms held at the same height? Is the head back on the shoulders and not jutting forward from the body so that the center line from the ankles upward misses the head and comes out the back of the dancer's neck? Are elbows level with each other when promenading? This means the men must place their hands on edge and not flat on the women's backs if they are to keep level elbows. On *swings*, the woman must

keep her left arm up off the man's arm and not let it hang heavily. The turn of the head and control of the head is most important. A good rule is where the head goes, the body will follow, and it can be likened to a lump of lead putting the dancer into bad positions in deportment. The left hand of the man in promenading should be palm down, not up as done by general dancers, and the woman's palm should also be down and held by the thumb of the hand underneath. There is no way that elbows can be elevated using the present recommended positions. Unless correct footwork is used, a *do-sa-do* cannot be executed with correct line.

The sketches below show what is meant by creating line.



BALANCED LINES

UNBALANCED LINES

This article cannot fully do justice to the various sections I have mentioned but I feel that dancing to a rhythm, not just walking the floor, should be given far greater attention. The trend is toward more and more figures, rather than improving the technique of dancing.



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# COMPUTERS

## IN ROUND DANCING

by Jim Connelly

From the *Roundlab Journal*, Spring 1988



The topic for this article was suggested by several of members who wrote/called asking how they could set up a computer database for their round dance record collection.

To begin, you will need to purchase a database program for your computer, if you don't already own one. There are many different programs available that range from easy to complex, with prices ranging from \$50 to \$500. The best program to purchase is one that will be easy to learn and offer help menus and tutorials on screen at the touch of a key. In addition, it is very helpful if the program is menu-driven, meaning that you choose the operations you wish to use from menus on the screen. If you are planning to design several different databases or have one large database, you will find a hard disk very useful for storage of files and ease of use. I recommend that you purchase the program from a dealer who is familiar with the program so the dealer can assist you when you have questions.

To begin setting up your round dance database, you will need to define the areas or categories you wish to use to sort your material. To computerize your round dance record collection, you could use the following categories: record number, name of music, name of dance (if different from name of music), record label, choreographer, rhythm, date released or published, phase rating, the location of the record (record box or file), or any other combination. Once you have chosen the

categories, the database program will ask you to design a form, in which data is entered and stored. This is the same as designing a form on paper, only you will do the designing on the computer screen. You type the name of a category on the screen in the location you would want it to appear on a paper form. New categories can be added to, or old categories deleted from, your design at any time. Thus, your database is always up to date.

Once you have designed your form and saved it on the computer, you can begin filling in the names for each of the categories you have chosen. To do this, you call up your database file from the disk. If it has no information in the file, all you should see is a blank copy of the form you designed, with the cursor blinking at the first category on your form. What the cursor is telling you is that it is waiting for you to start typing in the information you want in each category. After typing in the information, hit the enter key to move to the next category. Once you have filled in all the categories, you move to the next blank form. This is usually done by pushing one of the function keys on the keyboard.

Now that you have entered all the names into your database, you can choose several options (once you have saved the file to the disk!). These options include: printing out a copy of all the information in your database or sorting your database to list only those dances whose names begin with "Beautiful," or whose

record label is Grenn. The possibilities are almost endless.

The beauty of a round dance database is that it will allow you to easily check whether or not you have a copy of a record that is being re-released with new choreography, or an older copy of the same music to which a new dance can be done. Some cue sheets list the current record number, in addition to the record number from previous releases of the music. Once your database is up to date with all your records, you will be able to find a record by its name, the record number, the name of the dance written to it, or even which record box or storage cabinet the record is in. Even with a thousand records in the database, the computer will be able to find a given record number, if it exists in your database, within three to four seconds! That sure is much easier than hunting through all the record boxes.

To print out a copy of your database, you can choose several options. Each option gives you flexibility in how the printed information will look on paper. For example, you could print out copies of the forms as they appear on the screen on tractor-feed 3x5 or 4x6 index cards, for inclusion in the record sleeves or for use in a filing system. You can also print out a copy of the database in simple columnar form, with all the information for each record on

one line. This can be an excellent way to store information on all your records for insurance purposes, or to have a master list in your record box.

As an example of a database, the Roundalab office uses Reflex. This program is menu-driven, relatively easy to learn, has an excellent manual, costs about \$100, and offers many options for searching and printing information stored in the database. Roundalab uses Reflex to sort and print mailing labels by winter or summer addresses as well as to sort and print labels for just those people serving on the Roundalab board of directors or as committee chairman.

The key step in setting up a database is to be systematic, and to keep the information in the database current.

### FRONT LINE COVERAGE

Way back in November of 1985, when we published a Ted Goff cover, we promised another one soon, and said that readers would be treated to a "cover of cavorting quadruple couples of quadrupedal cousins of Mickey." Sorry for the delay, but here's San Francisco's Ted Goff again, along with an extra treat on the back cover—more cavorting mice, courtesy of Florida/New York artist, Beth Geils. This is Beth's first. We hope everyone likes our double feature of mini-creatures on this flip-sided summer issue.

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# SUPER SQUARES

by Lulubelle Stone



One night after a dance, the members of our Frills & Flares Square Dance Club were enjoying refreshments. During the chit-chat someone mentioned weight watching and we got into a discussion about exercise. My best friend, Dottie, (who's a weight watcher herself), said that her group had talked about square dancing as exercise but were afraid they couldn't do it.

Dottie asked if we would like to put on a demonstration dance for them and then hold dance classes. We all agreed and it was quickly decided that our best dancers would demonstrate. Dottie immediately chose Joe and me, and we had no chance to protest as approval was unanimous. The club asked Dottie to oversee the project and we were off for better or worse.

I had so much work to do that I forgot all about the new class until one morning when Dottie called. She sounded excited (as usual) and insisted I just *had* to come over. I was trying to get ready for a talk at some women's club luncheon that day and had to leave early but Dottie wouldn't take no for an answer and I had to give in to her insistence.

As soon as I opened her kitchen door, Dottie pounced on me. "It's here," she cried. "Now we're all ready for the class!" Still chattering, she thrust a big package into my hands.

"What's this?" I asked suspiciously. From experience I've learned that Dottie has a knack for getting me into fantastic situations and I could feel another one brewing.

Gingerly I opened the package and pulled out a crumpled pink something that looked like plastic. "What on earth is this, Dottie?" I gasped. She took the material from me and shook it out. I stared open-mouthed at what appeared to be a suit of old-fashioned long underwear.

"That's what people in the theater call a fat suit," giggled Dottie. "Go ahead! Try it on and see how you look."

"Oh, Dottie, I don't have time now," I protested, but as usual I got nowhere. She was doubly insistent, so to save time I agreed to try on this outrageous costume.

In a matter of minutes I was struggling into the monstrous thing. As I wriggled into it I discovered it fastened in the back and I couldn't reach the zipper because of all the padding. I had to call on Dottie for help.

When she saw me Dottie began to giggle, then quickly stepped behind me and struggled with the zipper. At last she got it working and I was soon snugly encased in great mounds of padding. The sight I saw in the mirror brought a gasp of dismay. Surely that huge billowing figure I saw couldn't be me. I looked again and began to laugh. "I look like the fat lady in a circus," I giggled.

The clock began to chime and I begged Dottie to get me out of the suit. "I've got to talk with some ladies at noon and I *must* go now. Please hurry!"

It seemed as if Dottie was taking her time and I felt panic rising. No matter how much I begged, Dottie wasn't hurrying. Her silence spoke thousands of words and finally the dread suspicion was confirmed.

"It's no use, Lulubelle. The zipper's





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jammed and I can't get it down. I'm afraid you'll just have to wear the suit until we can think of something."

"But Dottie, what will I do?" I shrieked. "I have to give a talk soon and I can't go like this!"

Dottie patted my arm soothingly. "Don't worry, Lulubelle. I've got some clothes here you can wear. I'm sure they'll fit." With that she began pulling dresses out of a closet. "I got these just to go with that suit. They're for that new dance group we're helping," she explained.

Before I could open my mouth, Dottie had slipped a multicolored petticoat onto my padded body and dropped a huge tent-like dress over my head. I struggled to free my head and arms just in time. Dottie was tying a huge sash around my bulging middle and there I stood helplessly — all decked out in a voluminous bright orange square dance dress. I looked as big as an elephant.

"There, Lulubelle. You look adorable and your ladies will just adore you," gushed Dottie as she tied a big bow in my hair and stepped back to survey her work, ignoring my protestations.

By now I knew it was too late to expect help so I grabbed my purse and hurried clumsily toward my car. There I discovered I was unable to get under the wheel. I was wearing too much padding. The only solution was to let Dottie drive me and she did, speeding all the way as usual. This time I didn't mind her driving because of all my padding. It gave me a sense of security.

We screeched to a stop at the auditorium where I was to speak and found a very agitated hostess pacing the sidewalk. As Dottie pulled me from the car, the hostess stared unbelievably. She managed a weak smile and murmured a greeting as she listened to my hurried explanations. Fortunately she had a great sense of humor and led me into the building by a back staircase, Dottie pushing me all the way.

After the long breathtaking climb I had a few minutes to rest backstage and catch my breath. Dottie hovered around me, fan-

ning now and then with a newspaper and chattering advice all the time.

Hours later (it seemed) I was introduced. The stage curtains parted and out I stepped. A gasp went up from the crowd of well-groomed ladies and then there was dead silence. This was followed by hysterical laughter so loud I couldn't be heard. When it got relatively quiet again, I tried to explain what had happened. By this time I had forgotten my speech entirely and had to ad lib my way through the allotted time. When I finished I got a standing ovation, but I was ready to collapse.

Dottie was jubilant as she drove me home. I felt otherwise, mostly thankful the ordeal was over and I was looking forward to shedding my restricting padded costume. Unfortunately, my hopes for freedom were soon blown away.

When we were again parked in my driveway, I struggled out of the car and headed for my kitchen. Dottie followed, raving all the while about my performance. I begged her to help me out of the ludicrous suit but she refused. "I can't get the zipper to work, Lulubelle. Besides, in a few hours you'll have to demonstrate square dancing to the new class. Remember?"





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"That's next week," I retorted, but Dottie dug out her date book and triumphantly proved me wrong. I almost fainted at that news. Again I pleaded for help but Dottie was adamant. I was forced to remain a prisoner of the padded suit.

For the next several hours I fussed and fidgeted. When the doorbell chimed, I was actually relieved. Waddling hurriedly to the door I opened it, forgetting I was wearing the outlandish costume. But the sight that met my gaze was just as shocking. There stood a gigantic overall-clad man. Looking up I saw Joe's worried face. "I'm sorry, Lulubelle," he explained, "but these overalls were the only thing I could find that fit." He, too, was wearing a padded suit.

We stood there surveying our fantastic costumes and then began to laugh hysterically. Since we were fated to wear our padded suits for the good of square dancing, we had no choice but to make the best of the situation. Dottie had struck again.

Suddenly we were aware Dottie was

there, urging us to come along to the class. She clucked at us like a mother hen as she shepherded us to Joe's truck and pushed us in, then followed us to the auditorium.

The parking lot was full and hordes of people were hurrying into the building, ignoring us completely. Dottie dragged us inside and soon had us displayed on stage. Our sudden appearance got immediate attention and all talking ceased.

Dottie rapped for attention and introduced us, explaining that we would demonstrate square dancing. "You'll see how easy it is, even if you are as big as these two," she checked, then flipped on a tape recorder. Walt's familiar voice boomed out over the music of our favorite dance tune, and we felt at home. Joe and I awkwardly tried to dance but our padded suits inhibited our style. After a few clumsy tries we got back our old rhythm and finished the dance in style.

After a short pause to let us catch our breath, Dottie put on a new tape and

**Continued on Page 98**

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# Encore

by Mary Fabik  
*Highlights of Past Issues of this Magazine*

## 25 YEARS AGO, AUGUST 1963

Rounds and squares go together, say Faye and Dale Thornburg. It is the responsibility of the instructor, the caller, and the club to thoroughly teach round dance basics. They must also give the dancers a chance to like the rounds and a chance to dance them after they have learned them.

Rounds are for anyone who enjoys the challenge of dancing smoothly to the rhythm of music. Like butter on bread, like the frosting on cake, keep rounds with squares.

Next month *American Squares* will be nineteen years young. And to celebrate the occasion, the September issue will be better than ever before with new ideas, new features and new material to make your S/D hobby more fun, more enjoyable. The staff: publisher and editor, Arvid Olson; advertising, Wilbur Lievens; square dance editor, Willard Orlich; cartoonist, Stan Burdick.

Do you remember? Fontana Fun Fest 1963 staff included John Stewart, Jamie Newton, A.B. Coleman, Chuck Raley, Al

and Millie Boehringer. Package rates include lodging, all meals, movies, golf, swimming, dance sessions morning and afternoon, a festival dance to live music each evening, an after-party with refreshments, group baby sitting plus planned recreation program. Eight days, \$69, per person.

Over 12,000 people attended the 12th National S/D Convention in St. Paul, Minn. during June. This year's convention was a successful one. Callers and dancers can now start to plan for the 13th National to be held in Long Beach, Cal.

Featured round dances are *Pennsylvania Waltz*, *Swinging' Papa Blues* and *Lights of Vienna*.

New basic: *lines rotate* by Charles Tippet, Mishawaka, Indiana.

## 10 YEARS AGO, August 1978

It is only 27 years ago that the first National Convention was held with a few thousand in attendance. Most of us in those days never dreamed of traveling

**Continued on Page 97**

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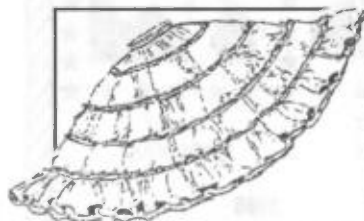
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# Hem-Line

by Bev Warner

My favorite fabrics are soft, feminine and dressy. Lorlea and Chuck Rouleau, who dance with the Alpena Cement Mixers of Alpena, Michigan, were coordinated just right with shades of blue. Lorlea is another dancer who makes all her own dresses and Chuck's shirts. She has even sewn for other dancers. Never letting anything go to waste, Lorlea used the lace from her daughter's altered and shortened wedding gown to trim her square dance dress. She used poly-cotton sheer voile with lace satin ribbon for trim. She says petticoats encourage her to buy certain fabrics.



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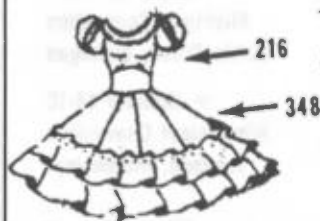
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- C-412 TAKE ME TO THE COUNTRY—Beryl Main
- C-520 AFTER THE LOVIN'—Ken Bower
- C-521 SMALL WORLD—Ken Bower
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## Best Club Trick

### MERRY MIXERS COLDWATER, MICHIGAN

The Merry Mixers S&R/D Club of Coldwater, Michigan, has been organized for 35 years. Members had the honor of participating in Coldwater's Sesquicentennial Parade, the theme of which was the 150th birthday of Coldwater and also of the state of Michigan.

Pictured is the Merry Mixer float which started out as a 10x38' house trailer base. With many hours of labor, the float took shape. A special hitch allowed it to be pulled by a large tractor. The float was divided into two sections, one for old-time or traditional dancing, and the other for modern or western style dancing. The caller for the traditional had a live band consisting of an accordion and a guitar.

The women wore long skirts, blouses and matching bonnets, the men, dark trousers and shirts. The modern dancers wore bright red, white and blue outfits and danced to a caller using records. The two sections alternated in dancing along the parade route. Five flags decorated the float: two present-day 50-star flags, two handmade 26-star flags copied from a flag flown in 1837, when Michigan became the 26th state in the Union, and the Coldwater city flag.

On the back of the float was a 36"x46" heavy cardboard S/D figure, which would be recognized especially by Canadian square dancers. It was brought back from the 3rd Canadian R&S/D in Halifax, Nova Scotia in 1982, by Ken and Helen Cook. They cut the figure apart so it would fit into their suitcases. Ordinarily it decorates the wall of their rec room along with other S/D mementos of conventions and travels.

*Ken & Helen Cook, secretaries*



Gerald McWhirter

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## FEEDBACK

May I offer an opinion that is different from that expressed by Ray Aubut in "Straight Talk" in May, 1988? He suggests that perhaps square dancing is not as attractive as it might be because it is "too affordable." He makes the general assumption that people don't buy homes, cars, vacations, and entertainment that are "affordable."

On the contrary, in order to meet the needs of our growing family, we chose to add a room and remodel our basement, simply because we couldn't afford a more expensive home. Again for our growing family, we purchased a larger car, but then we decided we could no longer afford two cars—we still have our larger car, but we are now a one-car family. We don't go on expensive vacations, but we still have wonderful memories of the times we spend with each other. We usually eat at places like McDonald's—other places are out of our price range. And we rarely go to movies because they're too expensive.

I'm certainly not advocating that S/D clubs not charge enough to meet their expenses. Price increases must happen on occasion, just to keep up with the rising costs of running the program. But these occasional increase must be reasonable.

One of the attractive things about square dancing, is that it does cost so little, compared to other activities. People from all types of economic circumstances can associate with each other. No one cares if you're a doctor, lawyer, mechanic, teacher, or whatever. Everyone is on an equal footing. By making square dancing more expensive, many current dancers may have to drop out. Rather than becoming more attractive, square dancing will simply become one more activity that only the wealthy can enjoy. In the long run, square dancing will lose far more than it will gain.

Larry A. Eggett  
Salt Lake City, Utah

...We all are trying to keep new blood coming in the activity, which is good to do. But it seems no one is interested, so while we can, why not work on what we have going for the S/D field now, and gradually get people interested. Maybe as Ray says, we are selling our activity too cheap. I've heard the comments from dancers around, that they would "just as soon pay \$10 for a dance knowing they are going to have an enjoyable evening for three hours of entertainment, fun, socializing, refreshments, door prizes, and whatever else might come up, all in that small price they pay, and maybe even learn something they didn't know, and where can you go for an evening like that? Nowhere."

Another couple said, "We go may out-  
Continued on Page 89

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Callers and cuers at the 9th Bermuda S&R/D Convention at the beautiful Sonesta Beach Hotel and Spa (January 10-17) are Bob and Norma Silva, Jim and Gerrie Purcell (founders and coordinators of the seven-day convention), Richard and JoAnne Lawson, Gary and Betty Brown, Carl and Betty Hanks and Tom Miller. Approximately 200 dancers from all over the U.S. and Canada participated in the week-long, fun-filled event which featured morning workshops, nightly dances, a fashion show and an after-party, all at the Sonesta, and a S/D demonstration in St. George's Square. The 10th annual Bermuda Convention will be held January 8-15 at the Sonesta.

Displaying coordinating red and black outfits at the style-sharing fashion show are Gerrie and Jim Purcell of Randolph, Mass. Jim has been a caller for 27 years, and was at his best mixing wit and humor with his calls. Guest callers at a special "bash" were Jim Bachman and Bill Callahan, with appearances by Bermuda callers Jeremy Durrell and Ron Boys.

Workshops were held in the mornings and dances in the evenings. Afternoons were set aside for shopping at the hotel or in Hamilton, sightseeing and other activities—golf, tennis, swimming and the European Health Spa.

*Hank Katten*



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2359	MY TWO OPEN ARMS, Caller: Chris Veer*	Square Dance
2358	I WONDER WHO'S KISSING HER NOW, Caller: Johnnie Wykoff*	Square Dance
2357	BE GLAD, Caller: Johnnie Wykoff*	Square Dance
2356	JUST A-WAITIN' FOR A TRAIN, Caller: Pat Barbour*	Square Dance
2355	DARLIN' MIXER, Cuer: Nancy Carver*	Mixer/Round Dance
2353	CLOSE TO MY HEART, Caller: Johnnie Wykoff*	Square Dance
2352	GIVE MY REGARDS TO BROADWAY, Caller: Johnnie Wykoff*	Square Dance
2351	IN OLD MISSOURI, Cuer: Nancy Carver*	Round Dance
2350	FLY YELLOW BIRD, Cuer: Nancy Carver*	Round Dance
2349	PIGTAILS AND RIBBONS, Caller: Johnnie Wykoff*	Square Dance
2348	KITTEN KAPERS, Cuer: Ted Floden	Round Dance
2347	DREAMERS WALTZ, Cuer: Frank Cutter*	Round Dance
2346	LOOKING GOOD, Cuer: Ethel Bieda*	Round Dance
2345	NO MORE DREAMING, Cuer: Ethel Bieda*	Round Dance
2344	RAINY DAY PEOPLE, Caller: Johnny Wykoff*	Square Dance

## DANCE RANCH RELEASES

698	CAN'T STOP MY HEART, Caller: Chuck Myers	Square Dance
697	WE GOT THE MEMORIES, Caller: Chuck Myers	Square Dance
696	DON'T FIGHT THE FEELING OF LOVE, Caller: Frank Lane*	Square Dance
695	WALK RIGHT BACK, Caller: Frank lane*	Square Dance
694	SWEET MISERY, Caller: Frank Lane*	Square Dance

## BOGAN RELEASES:

1378	NAOMI, Caller: Ken Jeffries	Square Dance
1377	EVERY MAN'S A KING, Caller: John Aden	Square Dance
1376	BLUE, BLUE EYES, Caller: John Aden	Square Dance
1375	BAYOU BABY, Caller: John Aden	Square Dance
1374	BRIGHTEN THE CORNER, Caller: John Aden*	Square Dance
1373	AM I BLUE, Callers: Tommy White/David Davis*	Square Dance
1372	HERE RATTLER, Caller: John Aden*	Square Dance
1370	RED ROSES FOR A BLUE LADY, Caller: John Aden*	Square Dance

## LORE RELEASES

1237	BY THE SEA, Caller: Johnny Creel*	Square Dance
1236	I BELIEVE IN MUSIC, Caller: Dick DeMeritt*	Square Dance
1235	YOU CAN'T BUY YOUR WAY OUT OF THE BLUES, Bobby Graham*	Square Dance
1234	HAVE A LITTLE FAITH, Caller: Johnnie Creel*	Square Dance
1233	RHYTHM OF THE ROAD, Caller: Murray Beasley*	Square Dance

## PETTICOAT PATTEN RELEASES:

129	YELLOW BIRD, Caller: Dorothy Juntti*	Square Dance
128	COWBOY'S SWEETHEART, Caller: Dorothy Juntti*	Square Dance
127	HANGIN' UP MY TRAVELIN' SHOES, Caller: Toots Richardson*	Square Dance
126	SECRET LOVE, Caller: Toots Richardson*	Square Dance

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128	I HEAR THE SOUTH CALLING ME, Caller: Bob Morgan	Square Dance
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Hip to hip we swing,  
your eyes the pivot  
for which there is no call.

In time, a change so gradual

I barely hear the moving  
to another key—the words  
that skip us on to split  
the ring, to separate  
and take the outside track,  
circle up four until I stand,  
birdie in the cage, pulled  
by the grand right and left  
by hands that slip on past.

"Gentlemen, walk single—  
ladies, back to back—  
remember your man as he comes  
around the bend."

Costumes and bodies blur  
until your face brings a lift of song—  
the feel of the bones of your back,  
arms circling me home,  
swinging me round and round—  
layers of slip lifting from my legs,  
the two of us slowing the pace,  
swinging the pure spin seen  
from space—blue earth  
layered with drifts of white.

—Barri Armitage

## Rhyme Time

### GET AROUND TO SQUARE DANCING

Do an allemande left

And a do-sa-do

Swing your partner

High and low.

Bow to your partner,

Bow to your corner;

Be a celebrater,

And not a mourner.

Stay in your set

And don't you roam;

Promenade your partner

Right on home.

Come to the dance,

And you'll be "in,"

It's better than disco

And all that din.

Bring your smile

And let down your hair—

Square dancing is anything

but square!

—Sylvia Kreng

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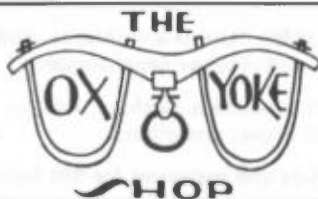
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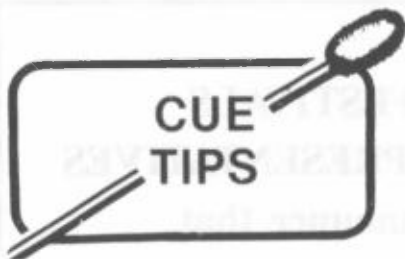
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 FOOTWORK: Opposite except as noted  
 PHASE: III  
 SEQUENCE: INTRO AA B A ENDING

### INTRO

- 1-4 **WAIT 2 MEAS;; APART, —, POINT,—; TOGETHER CP,—, TOUCH,—;**  
 (1&2) In OP fcg ptr & wall wait 2 meas;; (3) Apt L,—, pt R toe twd ptr,—; (4) tog R to CP fcg wall,  
 —, tch L,—;

### PART A

- 1-4 **FULL RHUMBA BOX;; BREAKAWAY LEFT & RIGHT;;**  
 (1) In CP fcg wall sd L to LOD, cl R, fwd L,—; (2) Sd R, cl L, bk R,—; (3) Sd L, XRIB (W XLIB) to  
 LOP fcg RLOD, rec L to fc,—; (4) Sd R, XLIB (W XRIB) to ½ OP fcg LOD, rec R to fc,—;  
 5-8 **SD TWO-STEP TO SCP; THRU TURN TO BK TO BK POS; ROCK BACK, REC, THRU TO FC,—; VINE 3;**  
 (5) Sd L, cl R, sd L trng LF to SCP fcg LOD,—; (6) Thru R strtg to trn RF, sd L cont RF trn retaining  
 lead handholds, sd & bk R to "V" BK to BK POS fcg DRC (W fcg DRW)—; (7) Bring lead hands  
 thru step bk L trng to fc ptr & wall, rec R to LOP fcg RLOD, thru L twds RLOD trng to fc ptr & wall  
 in bfly,—; (8) Sd R twds RLOD, XLIB (W XRIB), sd R,—;  
 9-12 **ROCK THRU, REC, SD,—; CROSS, SD, CROSS,—; SD, CROSS, SD,—; LF SPOT TURN TO BFLY;**  
 (9) Rock thru L to LOP fcg RLOD, rec R to bfly, sd L,—; (10) XRIF (W XLIF), sd L, XRIF (W XLIF)—;  
 (11) Sd L, XRIF (W XLIF), sd L, —; (12) Lunge thru R trng LF (W RF) twds LOD ½ to fc COH (W  
 to fc wall), rec L trng LF (W RF) ½ to fc ptr & wall in bfly, sd R,—;  
 13-16 **RK FWD, REC, CL,—; RK BK, REC, CL,—; SD, CL, SD, LIFT; BHD, SD, THRU, —;**  
 (13) In bfly rk fwd L, rec R, cl L,—; (14) Rk bk R, rec L, cl R,—; (15) Sd L twds LOD, cl R, sd L,  
 lift on R twd RLOD; (16) XRIB (W XLIB) trng to momentary LOP fcg RLOD, sd L thru XRIF (W XLIF)  
 & blending to CP fcg ptr & wall,—; (Note: 2nd time thru Part B, end in bfly fcg wall)

### PART B

- 1-4 **FWD TRN, REC, CL,—; FWD BOTH TRN, REC, CL,—; RK SD, REC, CL,—; RK SD, REC, CL,— TO  
 TANDEM BFLY;**  
 (1) In bfly fwd L to wall dropping handholds & trng ¼ RF, rec R cont trng to fc COH, cl L,— (W bk  
 R dropping handholds & trng ¼ RF, rec L, cl R,—); (2) Fwd R trng ¼ LF, rec L cont trng to fc wall,  
 cl R,— (W fwd L trng ¼ RF, rec R cont trng to face wall, cl L,—) ending in tndm pos fcg wall; (3)  
 Rk sd L pressure step, rec R, cl L,—; (4) Rk sd R pressure stp, rec L, cl R joining R hands & L hands  
 to end in bfly tndm fcg wall,—; (Note: W must hold hands at shoulder height and back slightly to be  
 reached by M.)  
 5-8 **M STEPS IN PLACE WHILE W RUNS AROUND M CCW;;; STEP IN PLACE WHILE W SPOT TURN  
 UNDER RAISED ARMS;**  
 (5-7) Retaining raised handhold allowing W to circ CCW around him as he maintains fcg wall pos stpg  
 in place L,R,L,—; L,R,L,— (W circ fwd R,L,R,—; FWD L,R,L,—; fwd R,L,R,—); (8) Releaseing trail-  
 ing hands & stp in place R,L,R,—) W lunge L trng RF ½ to face wall, rec R trng RF to fc ptr & COH,  
 sd L,— ending in CP fcg wall;

### ENDING

- 1-4 **FULL RHUMBA BOX;; BREAKAWAY LEFT & RIGHT;;**  
 (1-4) Repeat meas 1-4 of Part A;;;  
 5-6 **SD, CL, SD, CL; SD CORTE;**  
 (5) Sd L, cl R, sd L, cl R; (6) Sd L flexing knee & trng RF to RSCP fcg RLOD with R leg extended  
 & R toe pointed twds RLOD and floor,—,—,—;

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Holland, Belgium, Paris and Luxembourg)  
may wish to mark their calendars  
and plan for late May of 1990 (2 years away).  
Details will be coming soon in this magazine.**



# JOIN THE REAL "FUN BUNCH!"

One area of square dancing that is on the increase is that composed of persons with handicaps or disabilities, the handicapped dancers. The word *handicapable* is descriptive of the individuals who participate. Notwithstanding a handicap or disability, they are *capable* and *able* to perform the complex movements of square dancing whether ambulatory or using wheelchairs.

Mac and Chieko MacKenzie, co-chairman of the Committee for Handicapable Dancers of the USDA, report that 10-15 requests a year are received for information on how to start a group.

The Pensacola Special Steppers Club, Florida, for persons who are mentally retarded, was organized over ten years ago. Following their lead, there are now five such clubs in Florida and four in neighboring Alabama. Following the lead of Phyllis Plimpton in Sarasota, Tom Burke has a Wheelchair Club in Orlando for residents of a nursing home. Another wheelchair club of note is the Squares On Wheels Club in Chicago, which their leader Charlotte Dolins Lozano has organized despite the trials and tribulations of dealing with red tape in the administration of a "big city."

Why do we say these people are a real "fun bunch?" The Mackenzies quote two comments from professional callers who are leading clubs, on a pro bono basis, for persons who are mentally retarded.

"We are really enjoying our work with the ARC (Assn. Retarded Citizens) Palatka. The leaders are very considerate and kind and the retarded are a treasure to work with. They have so much love and are so appreciative of all that is done for them. It is great to know how square dancing is spreading among the retarded, improving their coordination, memory, and most of all, the fun they have found in our favorite recreation and occupation of 35 years."

"As anyone who has worked with these special people can tell you...it is a very rewarding experience."

The Mackenzies say, "As parents of a Special Stepper, having traveled extensively with the club, we can guarantee you that these dancers have fun and communicate their pleasure to the audience."

Many conventions are providing halls for handicapable dancing. This year's National Convention in Anaheim provided the same. The first Handicapable Convention was held in Alabama last month.

How may you become involved with the "fun bunch?" Most communities have an ARC or similar organization for persons who are mentally retarded. United Cerebral Palsy, Easter Seals or Rehabilitation Institutes are contact organizations for persons who use wheelchairs. Also, nursing and retirement homes offer wonderful opportunities to promote the pleasures

**Continued on Page 95**

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- MDL-5 -- "Bundle Of Southern Sunshine" -- Ralph Trout
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- CL-2 -- "Love Talks" -- Henry Ferree
- CL-3 -- "Two Hearts Beat (Better Than One)" -- Betsy Gotta
- CL-4 -- "I Can Help" -- Ralph Stapenell
- CL-5 -- "Sugartime" -- John Sweeney
- CL-6 -- "All My Ex's Live In Texas" -- Leo Dumas



**WES MORRIS**



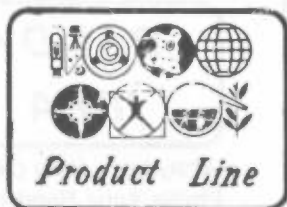
**BETSY GOTTA**



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### HERE'S COOKIN' AT YOU!

The very innovative Jack Berg (caller, cartoonist, record producer) has done it again. This time he's created a barbecue apron fit for any summertime backyard cookout. It's a conversation piece to start the chatter and catch the splatter. Jack proves again that 'burgers go better with Berg, or at least with a Berg creation.

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<p>October 7,8,9 <b>A1 with A2 tips</b> <b>Ron Schneider</b> <b>Bob Hester</b> Rounds: <b>HOLMERS</b></p>	<p>October 14,15,16 <b>PLUS</b> <b>Larry Letson</b> <b>Jerry Story</b> Rounds: <b>STAIRWELTS</b></p>	<p>October 28,29,30 <b>A2 &amp; C1 &amp; C2-3</b> <b>3 Halls</b> <b>Lee Kopman</b> <b>Steve Kopman</b> <b>Bob Fisk</b> *Special Rates</p>	<p>November 4,5,6 <b>PLUS</b> <b>Darryl McMillan</b> <b>Tony Oxendine</b> Rounds: <b>LOEHRS</b></p>

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## DANDY IDEA

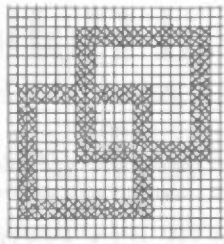
### MACRAME LAWN CHAIRS

Phyllis Anne Rendon of La Jara, Colorado, recovered two lawn chairs on which insects had ruined the plastic after just one year of use. The frames were in excellent condition.

A neighbor's son had redone two chairs with sailboats, but Phyllis knew hers would have square dancers on them.

First, she bought a booklet called *Macrame Chair Seats*, available at local stores or from Plaid Enterprises, Inc., PO Box 7600, Norcross GA 30091-7699. This book is an explicit guide.

Phyllis used three different colored skeins of 5mm 100% poly olefin macrame cord. 6mm macrame will produce a larger design. Phyllis combined interlocking squares for the seat and dancers for the back. She used the reverse pattern for the second chair and reversed the colors. She says the chore is a challenge, but produces an eye-catching lawn chair that will last for many years.



**Bob Shiver**

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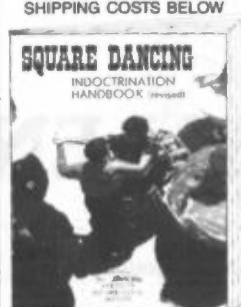
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## NATIONAL ADVANCED & CHALLENGE SQUARE DANCE CONVENTION

The 22nd National Advanced and Challenge S/D Convention, held in Virginia Beach in June, set a new attendance record for the fourth consecutive year. Over 1600 dancers (204 sets) from 39 states, Canada, Japan and Sweden participated in the three-day event, making the convention the largest Advanced and Challenge event ever held anywhere in the world. Half of the dancers were present for the Wednesday night Trail End Dance.

Dancing was held in the Virginia Beach Convention Center with four halls of continuous dancing: A-2, C-1, C-2, C-3, and, in addition, a part-time C-4 hall.

Staff callers, selected by vote of dancers at the previous year's convention, were: Ed Foote, Dave Hodson, Ross Howell, Mike Jacobs, Lee Kopman, Ron Libby, John Marshall, Ben Rubright and Anne Uebelacker. Associate callers, also selected by vote of the dancers, were: Jeff Barth, Todd Fellegly, Roy Leber, Sandra

McElroy Bryant, John Sybalsky and Dave Wilson. Eleven additional callers participated in a special non-staff caller dance.

Herb and Monica Seitz, chairmen of the dancers' Advisory Board, stated in the program that the NACC is unique in many ways: 1. Most of the top names in Advanced and Challenge are present as staff callers; 2. It is the only convention which allows dancers to vote on staff callers for the following year; 3. It is the only convention which uses an advisory board of dancers to help make decisions of importance; 4. It is the only convention which allows callers not on staff to be programmed, thereby recognizing upcoming and ongoing talent.

The 23rd convention will be held in the air-conditioned Convention Center in Niagara Falls, N.Y., June 15-17, 1989, with a Trail End Dance on June 14. For information, write Ed Foote, 140 McCandless Dr., Wexford PA 15090.



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- NIC 65 FIRST TIME LOVE by HOOS
- NIC 45 CAROLINA IN THE MORNING by VIRGINIA
- NIC 55 OH YOU BEAUTIFUL DOLL by TONY
- NIC 60 DANCING MOON by CURT
- NIC 70 FOLLOW THAT DREAM by JERRY



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# Dancing Tips

by Harold & Lill Bausch

An article caught my eye in *Reader's Digest*, by Beth Ashley, entitled, "When Alone, We Dance." It told how an elderly lady on a cruise danced, all by herself, when she thought no one was looking. The article went on and told very well how each older person is still a child inside, and that romance is not just for the young.

We in America have always had a fascination for youth, perhaps because we don't give up our own youth easily. A young entertainer may not be as skilled as one of the senior entertainers, but his youth and his young good looks will bring him a crowd that he may not yet have earned. With more and more people reaching a ripe old age and maintaining vigor as they do, we may see things changing. Not that many won't still follow the young in hopes of staying young by association, but perhaps we are starting to appreciate the wisdom and skill that years bring. Witness the popularity of Bob Hope at 85 and George Burns at 90+, and others who have persevered.

Today many of our active and vigorous senior citizens are learning to square dance at winter vacation sites. Often they return home to find that they did not receive enough lessons to be able to dance well in the home programs. I urge all callers to encourage these folks to participate in the home programs. Help these folks to have a good time and to continue to square dance. Put on workshops, call a program that they and all others can enjoy together. Forget the push to higher levels, it does more harm than good.

I suggest that callers feature one of the seldom-used calls as a one-night featured call. Choose something that can be taught quickly and enjoyed by one and all.

Remind your dancers that these are not part of the program, are calls for tonight only and may not be used again for a long time. Tell them not to worry about memorizing them for future dances. Ask them not to request these calls at other dances or from other callers. These are fun dances "for our pleasure tonight only."

Some of the calls I have used like this are: *tea party promenade*, *grand sashay*, *suzie q*, *slither* (or as Jack Lasry says, *eskimo slide*, that is, a nose to nose or a face to face sashay). Some times I will borrow a call just for the night from another program. I have used *scoot and relocate*, *chase right*, and *diamond circulate*. It depends on the crowd and the amount of experience the dancers have. But the main thing is, these are things we learn together for this dance only. Teaching something for all to learn is one of the best equalizers I know of.

One of the greatest "sins" in square dancing is the disillusion we often spread. A dancer attends a dance and discovers he/she is not up to the level being danced, and is allowed to go home unhappy, perhaps never to return to square dancing. We can not afford to give this wrong impression of square dancing. Square dancing is a folk activity that is meant to be an expression of joy! We don't dance to be better than others; we dance to enjoy one another, and to celebrate our good fortune to be Americans. Other countries have taken to our national folk dance because of the vigor and spontaneous joy in the dance.

You see the genuine friendliness in our hobby when you see dancers greeting each other with hugs. I am 110% for hugs; I do not call "Yellow Rock" because I feel the caller is not to tell you when to hug.

The friendliness of square dancing is its greatest asset; the exercise and the alertness it accentuates are other pluses. Let us promote these things for all age groups. Our greatest number of dancers today, and probably in the future, will be those in the senior citizens group. By all means push for young people, but don't shun those who are the majority!



Al Horn



Renny Mann



Johnnie Scott



Chuck Donahue



Singin' Sam Mitchell



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PR1094 FOREVER AND EVER, AMEN, Randy Travis #1 by Al  
PR1093 AINT GONNA BE YOUR DAY, Oldie by Johnnie  
PR1092 CHICAGO'S MY TOWN, Oldie by Renny  
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# Calling Tips

by Buford Evans

## SIMPLE VARIETY

Callers frequently raise the question of how to put more variety into their calling. First of all, it takes a lot of hard work. A number of note services provide a quantity of real good choreographic material. Unfortunately, most of us cannot memorize very many of these good figures, at least not as many as we would like. Use of this material is fine if we do not try to inject variety by using calls with unusual or weird set-ups. Before you start adding too much variety, be sure the dancers can handle it.

The ability of the dancers plays a big part in how much variety and how many unusual positions you can put into your program. Have the dancers been taught the basics from only one or two partner pairings or from only frequently used, standard formations? If the dancers are not able to do the Basic program calls from a variety of formations and different partner combinations, it is very improbable they can get through any dance that has the type of material most callers are thinking about when they talk of variety. Generally, the members of a club are

used to dancing pretty much the same material. Suddenly putting a lot of new material into the program can result in a disaster.

Dancers should be taught the basics from several different positions and formations. This doesn't mean you should teach it all the first night. Some people say this will discourage the new dancers and overtax their learning ability. I feel this is not true, especially if we teach the basic thoroughly, give the dancers adequate time to absorb the definition, have them ask questions, and drill them, but keep changing the "route" so they cannot memorize the entire pattern. Variety can be achieved with simple changes in the set-up. Teaching dancers this way not only gives them a better understanding of the definition and how the basic is executed, but will help us as callers to understand from what formation the basic starts, what hand it starts with, who does each part of the action, what it does in changing formation and partner pairings, and what formation it ends in. And, very importantly, what hand it ends with. This is essential if we want to develop smooth choreography, and will permit you to add the next call with proper hand usage and body flow. You must thoroughly learn each basic and how it fits into choreography.

Achieving a good understanding of the basic enables a proficient sight caller to develop patterns as he calls, insert modules or zeros, or change to another pattern.

**Next Month—Specific Figures**



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by Bob Howell

# easy level

The Contra and Traditional Committee of Callerlab has selected the following two dances for the third quarter of 1988. The first selection is the traditional square dance:

## JESSIE POLKA SQUARE

AUTHOR: Red Warrick of Kilgore, Texas

FORMATION: Singing square

MUSIC: *Jessie Polka Square*, Old Timer S-8052B or Blue Star 1998 or 2341

FIGURE:

The side couples arch and head couple duck under  
Dip and dive 'round the square, home you go and don't you blunder  
Do an allemande left, put an arm around your partner  
In a star promenade we'll do the Jessie Polka dance.  
\*With a heel and a toe we will start the room to jumpin'  
As the ladies turn right back, you can see their bustles bumpin'  
\*We could dance through the night, as if it were a minute  
Our hearts are really in it—the Jessie Polka dance.  
\*Now watch your corner girl and when she comes around  
You take her in your arms and you swing her round and round  
And then you promenade her home and you keep her for your partner  
Balance and you swing her till the music starts again.

\*On the starred lines, dancers do the Jessie Polka step. On the following line, they do 4 two-steps; the first 2 forward in the star promenade, then men continue forward as ladies turn back to the next man.

Repeat figure three more times to get original partner back, ending with:  
Balance and you swing her—that's the Jessie Polka Dance.

## JESSIE POLKA STEP:

- Count: 1 Weight on R foot, place L heel forward (lean back)  
2 Place L foot beside R and take weight on L  
3 Place R toe back (lean forward)  
4 Touch R beside L  
5 Weight on L foot, place R heel forward (lean back)  
6 Place R foot beside L and take weight on R  
7 Touch L toe to side  
8 Brush L foot in front

The Callerlab committee's contra selection pleases me as it is a recording that I made several years ago that is still in popular use today.

## MARCHING TO PRETORIA

FORMATION: Large circle of couples facing couples, one couple with backs to COH, other facing COH.

MUSIC: *Marching to Pretoria*, Lloyd Shaw 183; *Patriotic Medley*, Red Boot 2155; *Jingle Bells*, MacGregor 2046; *Winter Wonderland*, Windsor 5050

COUNTS:

- INTRO: — — Ladies chain  
1-8 — — — —, — — Chain back  
9-16 — — — —, — — Left-hand star  
17-24 — — — —, — — Right-hand star  
25-32 — — — —, In your big circles march single file  
33-40 — — — —, — — Come back to the same couple  
41-48 — — — —, — — Right and left thru  
49-56 — — — —, — — Pass thru  
57-64 — — Wheel left, Face a new couple and ladies chain



Remind dancers they will come back to the same circle (either inner or outer) each time through the dance. This dance has been popular for many years and has gone through several adaptations, most notably the Bob Brundage version and the Elsie Jaffe version. Authorship has been claimed by and attributed to various individuals.

*Carl Brandt of Ft. Wayne, Indiana, has adapted a solo dance that was published in this column in June, 1984, so that his seniors could enjoy the nostalgic routine of the...*

### **CHARLESTON**

FORMATION: Solo

MUSIC: *Charleston*, MCA 60104 from Decca Album DL8996, *It Takes Two*, or Warren Covington MCA 60104 or Decca 25620, Tommy Dorsey.

### ROUTINE:

Wait (16-count intro)

Side two-step left, side two-step right

Side two-step left, side two-step R

Forward two-step, back two-step

Forward two-step, back two-step

Charleston 16 steps.

Entire sequence takes 32 counts of music.

*Last April, Jerry Helt of Cincinnati, Ohio, used the following dance at Copecrest, Georgia, to the tune, Georgia. It flowed so smoothly that I'd like to share it with you.*

### **GEORGIA**

FORMATION: Square

OPENER, MIDDLE BREAK AND CLOSER

Circle left, allemande left corner, turn partner right

Girls promenade inside, turn partner right

Allemande left corner, promenade partner...

### FIGURE:

Heads boogy up to the middle and back

Same two right and left thru, rollaway half sashay

Pass thru, separate around one

Lines of four go forward and back,

Ladies chain across, chain them back

Same lady promenade...

(Repeat figure for heads, then twice through for the sides)

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## BASIC PROGRAM (B) 1-49

## MAINSTREAM PROGRAM (MS) 1

- T\* 1. Circle Family
  - a. Left
  - b. Right
- T 2. Forward & Back
- T 3. Dosado
- T 4. Swing
- T 5. Promenade Family
  - a. Couples (full,  $\frac{1}{2}$ ,  $\frac{3}{4}$ )
  - b. Single file
  - c. Wrong Way
- T 6. Allemande Family
  - a. Left
  - b. Right
  - c. Left arm turn
  - d. Right arm turn
- T 7. Right & Left Grand Family
  - a. Right and left grand
  - b. Weave the ring
  - c. Wrong way grand
- T 8. Star Family
  - a. Left
  - b. Right
- T 9. Star Promenade
- T 10. Pass Thru
- T 11. Split the Outside Couple
- T 12. Half Sashay Family
  - a. Half Sashay
  - b. Rollaway
  - c. Ladies in, men sashay
- ? 13. Turn Back Family
- 1954 14. U turn back
- 1954 15. Gents or Ladies Backtrack
- T 16. Separate Family
  - a. Separate
  - b. Divide
- 1952 17. Courtesy Turn
- T 18. Ladies Chain Family
  - a. Two Ladies (reg. &  $\frac{1}{4}$ )
  - b. Four Ladies (reg. &  $\frac{1}{4}$ )
  - c. Chain Down The Line
- ? 19. Do Paso
- T 20. Lead Right
- T 21. Right and Left Thru
- T 22. Grand Square
- 1960 23. Star Thru
- T 24. Circle to a Line
- 1957 25. Bend the Line
- T 26. All Around the Left Hand Lady
- ? 27. See Saw
- 1957 28. Square Thru Family (1-5 hands)
  - a. Square Thru
  - b. Left square thru
- 1953 29. California Twirl
- T 30. Dive Thru
- 1940 31. Cross Trail Thru

- 1958 32. Wheel Around
- 1938 33. Thar Family
  - a. Allemande thar
  - b. Wrong way thar
- ? 34. Shoot the Star (Reg., Full Around)
- ? 35. Slip the Clutch
- T 36. Box the Gnat
- ? 37. Ocean Wave Family
  - a. Right hand wave
  - b. Left hand wave
  - c. Alamo style wave
  - d. Wave balance
- 1949 38. Pass the Ocean
- 1965 39. Swing Thru Family
  - a. Swing thru
  - b. Alamo swing thru
  - c. Left swing thru
- 1963 40. Run Family
  - a. Boys
  - b. Girls
  - c. Ends
  - d. Centers
  - e. Cross
- 1965 41. Trade Family
  - a. Boys
  - b. Girls
  - c. Ends
  - d. Centers
  - e. Couples
  - f. Partner
- 1960 42. Wheel & Deal Family
  - a. From lines of four
  - b. From two-faced lines
- 1956 43. Double Pass Thru
- 1972 44. Zoom
- 1970 45. Flutterwheel Family
  - a. Flutterwheel
  - b. Reverse flutterwheel
- 1971 46. Sweep a Quarter
- 1961 47. Veer Family
  - a. Left
  - b. Right
- 1969 48. Trade By
- 1976 49. Touch  $\frac{1}{4}$
- 1963 50. Circulate Family
  - a. Boys
  - b. Girls
  - c. All eight
  - d. Ends
  - e. Centers
  - f. Couples
  - g. Box
  - h. Single File (Column)
  - i. Split
- 1974 51. Ferris Wheel

- 1963 52. Cloverleaf
- 1964 53. Turn Thru Family
  - a. Turn Thru
  - b. Left turn thru
- 1957 54. Eight Chain Thru (1-8 hands)
- 1966 55. Pass to the Center
- 1964 56. Spin the Top
- ? 57. Centers In
- 1959 58. Cast Off N
- 1967 59. Walk & Dodge
- 1965 60. Slide Thru
- 1963 61. Fold Family
  - a. Boys
  - b. Girls
  - c. Ends
  - d. Centers
  - e. Cross
- 1957 62. Dixie Style to an Ocean Wave
- 1967 63. Spin Chain Thru
- 1962 64. Peel Off
- 1969 65. Tag Family
  - a. Tag the Line
  - b. Half Tag
  - c. Partner Tag
- 1969 66. Scoot Back
- 1966 67. Fan the Top
- ? 68. Hinge Family
  - a. Couple
  - b. Single
- 1970 69. Recycle (waves only)

### NOTE TO DANCE PROGRAM

There is NO PROGRAM called Mainstream. No dancer is required to know calls to attend a Mainstream open dance. If calls are used, the caller is to teach necessary. Please advertise dance program as Mainstream or Plus, NOT Mainstream/Plus.

PLEASE LIMIT YOUR CALLS TO THE ADVERTISED PROGRAM. DO NOT USE A CALL FROM A LIST OTHER THAN THE ADVERTISED UNLESS YOU WANT TO WORKSHOP IT FIRST.

Key: T\* - Traditional, author unknown, more than thirty years old  
 1953 - Year call created, author known.  
 ? - Year unknown, not traditional.

These lists are furnished through the courtesy of CALLERLAB and your local CALLERLAB members.

MS) 1-67

## PLUS LIST TEACHING ORDER

TEACUP CHAIN  
LINEAR CYCLE (FROM WAVES ONLY)  
PING PONG CIRCULATE  
LOAD THE BOAT  
EXTEND  
COORDINATE  
ANYTHING & SPREAD  
SPIN CHAIN THE GEARS  
TRACK II  
ANYTHING & ROLL  
FOLLOW YOUR NEIGHBOR  
EXPLODE FAMILY (FROM WAVES ONLY)  
    A. THE WAVE  
    B. & ANYTHING  
RELAY THE DEUCEY  
REMAKE THE THAR  
DIAMOND CIRCULATE  
SINGLE CIRCLE TO A WAVE  
TRADE THE WAVE  
FLIP THE DIAMOND  
GRAND SWING THRU  
CROSSFIRE  
ALL & SPIN THE TOP  
TRIPLE SCOOT  
CHASE RIGHT  
DIXIE GRAND  
PEEL THE TOP  
3/4 TAG THE LINE  
SPIN CHAIN & EXCHANGE THE GEARS

## RAMMERS:

ainstream/Plus  
d to know Plus  
n dance. If such  
teach them if  
ce programs as  
ream/Plus.

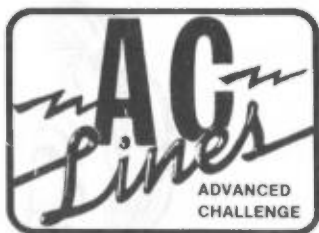
LS TO THE  
DO NOT USE  
ATHER THAN  
U WALK IT

Miscellaneous suggestions for  
uses of ANYTHING & ROLL

STAR THRU & ROLL  
CALIFORNIA TWIRL & ROLL  
RUN FAMILY & ROLL  
TRADE FAMILY & ROLL (NOT CPLS)  
TOUCH 1/4 & ROLL  
SPIN THE TOP & ROLL  
CAST OFF 3/4 (WAVES ONLY) & ROLL  
SLIDE THRU & ROLL  
FOLD FAMILY & ROLL  
PEEL OFF & ROLL  
FAN THE TOP & ROLL  
SINGLE HINGE & ROLL  
FLIP THE DIAMOND & ROLL  
PEEL THE TOP & ROLL  
TRADE THE WAVE & ROLL

Please note: This does not imply that you must use these variations - only consider these appropriate for possible inclusion in a Plus Program Dance. Again, we suggest that the caller read the revised definitions prior to the start of using or teaching these figures or calls.





by  
Ed Foote

### How long should a person dance before attempting Advanced Dancing?

This is a commonly asked question for which there is no specific answer. My reply is always, "It depends on the ability of the dancer."

There are a few dancers who are ready for Advanced four months after graduating from beginners' class. There are also dancers who have danced for ten years who will never be ready for Advanced. It all comes down to the ability of the dancer.

Ideally, a person would dance Mainstream for one year after graduation and dance another year at Plus before considering Advanced. But many areas of the country have almost no Mainstream programs, so people are forced to learn Plus immediately upon graduation. In this situation, a minimum of one year of dancing Plus before attempting Advanced is vital.

There are two reasons why it is important to dance Plus for at least one year before attempting Advanced:


#### 1. You have the opportunity to obtain

a solid foundation of Mainstream and Plus before moving on. If you try to build Advanced on a weak foundation, the entire structure will collapse, and learning Advanced will seem like hard work. A solid foundation of Mainstream and Plus makes learning Advanced easy and fun.

2. You reduce the likelihood of burnout. Dancers who move from one program to the next very quickly without pausing for a while to dance each program (for at least a year) are quite likely to burn out and leave square dancing completely. There are a few exceptions, of course, and unfortunately every dancer who wants to move quickly thinks he is the exception. But there are just too many examples of dancers who move from graduation to A-1 to C-1 in less than a year and then one year later are out of dancing for this factor to be ignored.

A related factor is that moving slowly enables a person to appreciate the benefits of each program and to develop a loyalty to each. Then, if the person moves on, he will see more easily if the new program has something to offer him. A person who moves very rapidly from one program to the next is likely to have no loyalty to any program, and this is a prime candidate for burnout.

**Key questions:** Before considering Advanced, ask yourself these three questions: 1. Am I bored with Plus? 2. Can I dance an entire night of Plus and make almost no mistakes. 3. Do I want more in-



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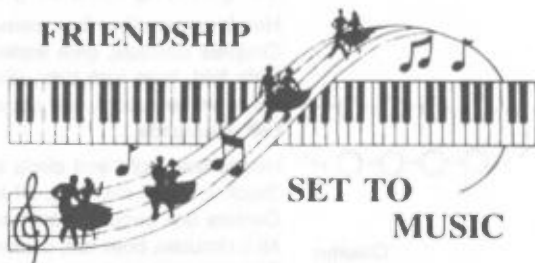


tricate patterns in the choreography I dance? If the answer to any of these questions is Yes, then try Advanced. If the answer to all of these questions is No, then stay at Plus.

If you do try Advanced, be sure to continue to support Plus. Remember that it was the Plus program that made it possible for you to get to Advanced.



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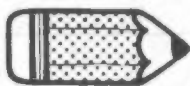
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# Creative Choreography

by Ed Fraidenburg

## REVIEW

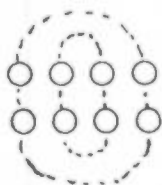


### CIRCULATE FAMILY

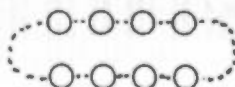
Starting Formation: Waves, columns, lines and two-faced lines.

General Rule: Directed (active) dancers move forward along the circulate path to the next position. The circulate paths for various formations are indicated by the dotted lines in the diagrams.

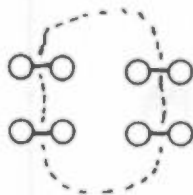
- Boys
- Girls
- All eight



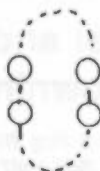
Wave or line  
Circulate paths



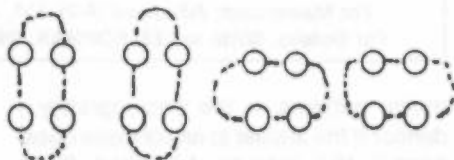
Column  
Circulate path



Couples  
Circulate path



Box  
Circulate path



Wave or line  
Split circulate paths

Column split  
Circulate paths

### SAMPLE CHOREO:

Heads square thru four, slide thru, pass thru  
Ends circulate, cast off  $\frac{3}{4}$ , ends circulate  
Square thru four, trade by, left allemande...

Heads lead right and circle to a line  
Spin the top, ends circulate, boys run  
Ferris wheel, zoom and square thru  $\frac{3}{4}$   
Left allemande...

Heads pass thru, go round one to a line  
Spin the top, centers run, couples circulate  
Tag the line right, ferris wheel, extend the tag  
Swing thru, right and left grand...

Heads square thru four, swing thru, boys run  
Couples circulate, girls trade, half tag  
Girls fold, boys turn thru, slide thru  
Ferris wheel, zoom and square thru  $\frac{3}{4}$   
Left allemande...

Heads lead right and circle to a line  
Touch  $\frac{1}{4}$ , split circulate, all eight circulate  
Centers box circulate, split circulate  
All 8 circulate, boys run, centers square thru  $\frac{3}{4}$   
Slide thru, pass thru, wheel and deal  
Pass thru, left allemande...

Heads lead right and circle to a line  
Pass thru, centers circulate, ends fold  
Double pass thru, boys turn back  
All circulate twice, boys run, centers pass thru  
Square thru  $\frac{3}{4}$ , left allemande...

Heads lead right and circle to a line  
Pass the ocean, all eight circulate, recycle  
Square thru  $\frac{3}{4}$ , centers slide thru  
Others trade and lead right, left allemande...

Heads pass thru, go round one to a line  
 Touch  $\frac{1}{4}$ , centers box circulate  
 All eight circulate, boys run, swing thru  
 Double, recycle, left allemande...



### SUB TRACK AND TRADE

by Jack Berg

From completed double pass thru formation, beaus do a *track two*; lead belles left *roll and trade* with the belles behind.. Ends in parallel waves.

#### SAMPLE CHOREO:

Heads lead right and circle to a line  
 Pass thru, wheel and deal, double pass thru  
 Sub track and trade, swing thru, boys run  
 Ferris wheel, square thru  $\frac{3}{4}$ , left allemande...

Heads half square thru, slide thru, pass thru  
 Wheel and deal, double pass thru  
 Sub track and trade, recycle, swing thru  
 Right and left grand...

Heads star thru, double pass thru  
 Sub track and trade, swing thru  
 Right and left grand...

Heads pass thru go round one to a line  
 Star thru, double pass thru, sub track & trade  
 Recycle, pass thru, trade by, pass thru  
 Left allemande...

Heads lead right and circle to a line  
 Right and left thru, pass thru, wheel and deal  
 Double pass thru, sub track and trade  
 Swing thru, boys run, wheel and deal  
 Left allemande...

Heads square thru four, slide thru, pass thru  
 Wheel and deal, double pass thru  
 Sub track and trade, recycle, swing thru  
 Same sexes trade, right and left grand...

Heads lead right and circle to a line  
 Touch  $\frac{1}{4}$ , coordinate, ferris wheel  
 Double pass thru, sub track and trade  
 Split circulate double, right & left grand...

Heads square thru four, sides rollaway  
 Touch  $\frac{1}{4}$ , centers trade, swing thru  
 Ends run, couples circulate, bend the line  
 Star thru, sub track and trade, swing thru

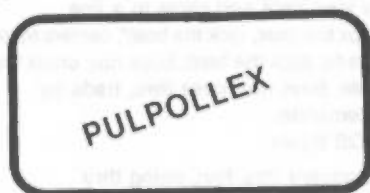
Girls trade, right and left grand...

Heads rollaway, square thru four, swing thru  
 Centers run, bend the line, pass thru  
 Wheel and deal, double pass thru, sub track  
 And trade, swing thru, single hinge  
 Same sexes trade, left allemande...

Heads square thru four, sides rollaway  
 Swing thru, centers run, bend the line  
 Pass thru, wheel and deal, double pass thru  
 Sub track and trade, swing thru, boys run  
 Crosstrail thru, left allemande...

Heads square thru four, sides rollaway  
 Swing thru, centers run, bend the line  
 Touch  $\frac{1}{4}$ , circulate, girls run, sub track & trade  
 Swing thru, recycle, pass to the center  
 Square thru  $\frac{3}{4}$ , left allemande...

Four ladies chain  $\frac{3}{4}$ , heads lead right  
 Circle to a line, right and left thru, pass thru  
 Tag the line in, pass thru, wheel and deal  
 Double pass thru, sub track and trade  
 Right and left grand...

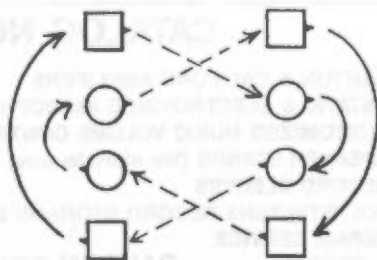


### COUNTERACT

by Leon Eskenazi

Credit: Bill Davis, SCVSDCA

From parallel two-faced lines/waves, out-facing ends and adjacent centers (outer actives) *counter rotate*  $\frac{1}{4}$  as others (inner actives) *crossover circulate*. Original outer actives now *crossover circulate* as inner actives *counter rotate*  $\frac{1}{4}$ .



#### SAMPLE CHOREO by Bill Davis:

Heads lead right and veer left, counteract  
 Boys trade, half tag right, right and left thru  
 Single circle, right and left grand...

Heads right and left thru, pass the ocean  
Extend the tag, counteract, left allemande...



Heads square thru four, single circle to a wave  
Girls fold, peel the top, recycle, slide thru  
Left allemande...

Heads lead right and circle to a line  
Pass thru,  $\frac{3}{4}$  tag, centers swing thru  
Others trade, ping pong circulate, swing thru  
Ping pong circulate, swing thru, recycle  
Pass thru to an ocean wave, split circulate  
Double, right and left grand...

Heads lead right and circle to a line  
Ends box the gnat, rock the boat\*, centers trade  
Boys trade, rock the boat, boys run, cross fire  
Circulate, boys run, pass thru, trade by  
Left allemande...

\*Plus QS figure

Heads square thru four, swing thru  
Ends crossfold, centers trade, single circle  
To a wave, boys circulate, girls trade  
Swing thru, ends crossfold, single circle  
To a wave, boys circulate, girls trade  
Recycle, left allemande...

Heads square thru four, sides rollaway  
Single circle  $\frac{3}{4}$  to a wave, centers trade  
Girls trade, all pass thru, wheel and deal

Zoom and centers single circle to a wave  
Turn thru, left allemande...

Heads lead right and circle to a line  
Pass the ocean, boys crossfold, girls trade  
Single circle to a wave, girls fold, peel the top  
Recycle, crosstrail thru, left allemande...

Heads square thru four, spin the top  
Grand swing thru, single hinge  
All eight circulate, trade and roll  
Centers half square thru, ends star thru  
Track two, recycle, square thru  $\frac{3}{4}$   
Trade by, left allemande...

Heads square thru four, swing thru, boys run  
Girls hinge, diamond circulate, girls circulate  
Double, boys swing thru, flip the diamond  
Girls trade, boys run, promenade...

Heads lead right and circle to a line  
Grand swing thru, linear cycle, swing thru  
Linear cycle, pass thru, wheel and deal  
Centers pass the ocean, linear cycle, pass thru  
Left allemande...

Heads lead right and circle to a line  
Pass thru, wheel and deal, double pass thru  
Centers chase right, side men run  
All single hinge, boys trade, boys run  
Triple trade, bend the line, left allemande...

Turn partner left, allemande thar, men back in  
And star, remake the thar, girls run, promenade  
Heads wheel around, spin the top, girls fold  
Peel the top, grand swing thru...

Single hinge, circulate, triple scoot, boys run  
Touch  $\frac{1}{4}$ , centers trade, ends circulate  
Boys run, all pass thru, wheel and deal  
Square thru but on the third hand, dixie grand  
Left allemande...

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by Walt Cole

### TIMING'S THE THING:

INTRO: : Heads promenade ½  
 — — — — : — — Square thru  
 — — — — : — — —  
 Right and left thru : — — Veer left  
 Ferris wheel — — : — — Right & left thru  
 — — — — : Veer left, veer right  
 Swing — — — — : — — Promenade  
 — — — — : — — —  
 — — — — : — — —

### FOR THE MODULAR CALLER:

Zero box: Right and left thru, veer left  
 Ferris wheel, centers pass thru...zero box  
 Static square: Sides right and left thru  
 Head ladies chain, heads spin the top  
 Turn thru, left allemande...

Zero box: Centers in, ends run, all U-turn back  
 Turn thru, left allemande...

Zero box (wave): Fan the top, spin the top  
 Boys run, bend the line, slide thru  
 Left allemande...

Zero box: Spin chain thru, all 8 circulate  
 Turn thru, left allemande...

### THE BASIC PROGRAM:

Zero box: Right and left thru, veer left  
 Couples circulate, boys run, boys trade  
 Boys run, bend the line, right and left thru  
 Star thru, pass thru, trade by  
 Left allemande (zero box)...

Zero box: Right and left thru, veer left  
 Couples circulate, girls trade, girls run  
 Boys trade, boys cross run, swing thru  
 Boys run, ferris wheel, square thru ¾  
 Left allemande...

### LEFT-HANDED WAVES:

Zero box (wave): Boys run, boys trade  
 Couples circulate, girls run, boys circulate  
 Girls trade, girls run, bend the line  
 Crosstrail thru, left allemande...

### HALF SASHAY:

Zero line: Rollaway half sashay, pass thru  
 U-turn back, right and left thru, rollaway  
 Half sashay, pass thru, U-turn back  
 Right and left thru, circle eight, left allemande...

Static square: Heads right and left thru  
 Rollaway half sashay, pass thru, U-turn back  
 Left allemande...

### THE MAINSTREAM PROGRAM:

#### RUNS:

Zero line: Pass thru, boys run, scoot back  
 Boys run, pass thru, boys run, single hinge  
 Boys trade, boys run, wheel and deal  
 Pass thru, left allemande...

Zero line: Pass thru, boys run, centers trade  
 Split circulate, siwng thru, turn thru  
 Left allemande...

Zero box: Star thru, pass thru, boys run  
 Ends circulate, centers trade, boys run  
 Pass thru, wheel and deal, double pass thru  
 Lead couple partner trade, pass thru  
 Left allemande...

Zero line: Pass thru, girls run left, centers trade  
 Left swing thru, boys run, pass thru, girls run  
 Boys run, crosstrail thru, left allemande...

Zero line: Pass the ocean, swing thru, boys run  
 Tag the line in, touch ¼, single file circulate  
 Boys run, centers pass thru, pass the ocean  
 Girls trade, recycle, sweep ¼, veer left  
 Ferris wheel, zoom, square thru ¾  
 Left allemande...

Zero box: Swing thru, boys run, tag the line in  
 Touch ¼, single circulate, center boys run right  
 Centers pass thru, girls only pass thru  
 Centers trade, centers walk and dodge  
 Outsides partner trade, do-sa-do to a wave  
 Recycle, left allemande...

### SCOOT AND FAN:

Zero box: Swing thru, scoot back, fan the top  
 Recycle, sweep ¼, pass to the center  
 Square thru ¾, left allemande...

Zero line: Pass the ocean, swing thru  
 Scoot back, fan the top, girls run  
 Bend the line, grand right and left...

Zero box: Spin chain thru, girls circulate double  
 Scoot back, fan the top, single hinge  
 Single file circulate, boys run, star thru  
 Pass thru, wheel and deal, square thru ¾  
 Left allemande...

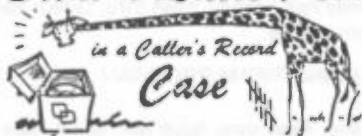
### SWING AND HINGE:

Zero box: Swing thru, boys trade  
 Single hinge, boys run, right and left thru  
 Star thru...zero box

Zero box: Swing thru, single hinge, boys run  
 Reverse the flutter, star thru...zero box



## Steal a Little Peek



### JAYE FITCH

Jaye and Ida Mae Fitch are lucky. They have five grown children (Jayne, Martin, Sally, Evadna, Ashley) and eight grandchildren.

Jaye has called for 20 years and calls regularly for six clubs around the Springfield, Ohio, area. He teaches classes most every weekday, Basics through Plus, and has a most unique Mainstream Matinee program Thursday afternoons in Kettering.

He has called at all the Ohio State Conventions, at seven National Conventions, and conducts a Labor Day Weekend event at the Y's Camp Evergreen.

Clubs organized by Jaye include the Lake Choctaw Twirlers of London, Ohio; the Friendship Squares of New Carlisle; and the Yellow Rockers of Yellow Springs.

One of his specialties is the Irish singing number, *Back to Donegal*.

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Green River—Grenn  
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I Can Help—County Line  
Senorita—Desert

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## IRV & BETTY EASTERDAY

Irv & Betty Easterday have been square and round dancing for approximately 28 years. At present, they are the instructors of two Phase IV, V, VI clubs and two Phase V, VI Carousel clubs in the Maryland/D.C. area. They also teach ballroom classes for the local community college and for a recreation program.

The Easterdays have been staff members of many weekends, festivals, conventions and camps in the U.S. and Canada. They organized the first all-round-dance weekend 20 years ago, and these Round-A-Rama events now include 12 annual dance functions and a week-long Round-A-Rama Institute at the University of Indiana. They also conduct an Institute for R/D Teachers in the central part of the country each summer.

The Easterdays are charter members of both Roundalab and URDC, and serve on the boards of both organizations. Irv has just completed one year as general chairman of Roundalab, following a five-year stint as education chairmen.

In 1985, the Easterdays conducted a clinic in New Mexico which has been



videotaped and is a permanent part of the Lloyd Shaw Foundation Library. Irv and Betty have also received the URDC Golden Torch award. Their choreography includes *Steppin' Easy*, *Hot Java*, *El Coco*, *Sugarfoot Stomp*, *Memory*, *Put A Light in the Window*, and many more.

The Easterdays have two grown children, Mick, a minister who works with handicapped adults, and Barb, who manages Betty's Original Petticoat business. They have one grandchild, and are both retired from teaching school.

*Tootsie & Phil Phillips*

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**The CONTRA MANUAL** and the **History of Square Dancing Handbook** may be ordered from: **The Lloyd Shaw Foundation**, 5506 Coal Ave. S.E., Albuquerque NM 87108 (Phone 505-255-2661).



Plan ahead for **Winter '89 Asilomar Weekend** and **Week-long Square Dance Vacation Institutes** (February). Staff: Marshall Flippo, Frank Lane, Daryl Clendenin, Charlie & Bettye Procter and the Osgoods. Write Bob and Becky Osgood (address below) for a brochure.

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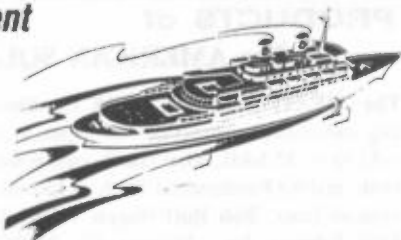


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# People

IN THE NEWS

**E**ddie and Sally Ramsey, business chairmen of the upcoming 39th National S/D Convention to be held in Memphis in 1990, along with publicity chairmen, **Ed and Sharon Sparrow** reported that "Memphis dancers got tattooed" recently. Eight sets of square dancers performed with hundreds of pipe band members from the U.K., Denver, Barbados and elsewhere, in a military Tattoo, an early call to arms. Special thanks for early negotiations leading to this performance go to Memphis Mayor, **Richard Hackett**; country mayor, **William Morris**, and the big 39th convention chairmen, **Carl and Jean McCarver**. Shown here (l. to r.) are **Ruby Ann Burchfield**, **Capt. James McFarlane** (arena master of the Tattoo), and **Cleo Long**.



**F**rom **Marvin Bailey** we heard that **Bob and Gloria Grauman** of Wheaton, Maryland, received the honor of being named PAW and TAW at the 39th festival of the Shenandoah Valley Memorial Weekend held in the Shenandoah Valley of Virginia and attended by dancers from 11 states. The **Graumans** were pinned with their recognition badges by last

year's winners, **Hugh and Mildred Maddox** of Carrollton, Georgia. Registration for the 40th festival on May 26-28, 1989 is full. Dancers wanting information may contact PO Box 2562, Staunton, VA 24402 or call 703-886-2855.

**T**wo areas in Ohio, at least, chose Honor Couples recently, with appropriate recognition for outstanding service to square dancing. Honored were **Tom and Betty Josephson** in Southwest Ohio and **Corinne Richards** in the Cleveland area.

**P**eg Tirrell, executive secretary of Roundalab, noted that the ASD June wedding cover was very appropriate, arriving as young New Jersey/Pennsylvania cuer **Dave Roberts** married **Wendy Broadbooks**. The couple honeymooned first at the Roundalab meeting, then the National Convention, and then in Hawaii.

**A** bit of fun was added to the festivities in the Gallup, N.M. area. At the annual Festi-Gal Festival, on a certain cue, 100 or more dancers smiled at caller/dentist **Mike Seastrom** with fake, protruding, fang-like teeth. "A dentist's nightmare," he said. Other programmed callers/cuers were: **Grace Wheatley**, **Otto Degner**, **Lou Martinez**, **Pete Holly**, **Rusty**

**Wright**, **Mike Holly**, **Steve Spurgeon**, **Stan and Judy Crawford**, **Amanda Sisson**, **Wayne Galdony** and **Marie Sherrod**.

**T**he *New York Times* stated, "Oklahoma City is preparing for the big 38th National S/D Convention next year," and "expecting a crowd of 35,000." (The article was reprinted in the *Pacific Stars and Stripes*, and set to us by a military caller in Japan, **Rod Bradish**.) Testing the spacious facilities of the Myriad Convention Center were 6,000 dancers, who attended the 42nd annual Central (OK) District S/D Jamboree. Mentioned in the story were: **Mary Kaye Vasseur**, **Bob and Louene Hembree**, **Dave Field**, and **Doris Holloway**. A similar article appeared in the *Oklahoma City Journal*, along with a photo of **Doug and Sylvia Pruitt** of the Happy Tracks Club of Harrah, OK.

**C**harles and Denise Neu of Dayton, Ohio, told us that Kittyhawk Squares broke a record recently when 92 club members, along with caller **Sam Dunn**, banner-raided the Yellow Rockers of Yellow Springs, Ohio. **Jack Pladdys** called the dance. **Myrt Foor**, (shown, foreground) celebrated her 71st birthday that night.





## TENNESSEE STATE CONVENTION

August 19-20, 1988 at the World's Fair Convention Center in Knoxville, Tennessee, is the time and place to renew old acquaintances and make new square and round dance friends. The theme, "Put on a Happy Face in Knoxville," has been adopted, and the committee members will make every effort to help dancers do just that by providing all programs and types of dancing from morning to midnight.

Visitors are invited to come early and visit the Great Smoky Mountains; Dollywood; the Cherokee Indian outdoor play, *Trail of Tears*; the new outdoor drama, *The Great Passion Play* in Pigeon Forge; the Atomic Museum in Oak Ridge, before enjoying all the fun and fellowship at the Tennessee S&R/D Convention. Contact Registration Chairmen, PO Box 52043, Knoxville TN 37940 for more information.

## PRAIRIE CONCLAVE

The Prairie Conclave is a biannual meeting of square dance leaders at which information is exchanged, programs developed, and the activity discussed. The 1988 Prairie Conclave will be held at the Ramada Inn in Kearney, Nebraska, on November 18-20. Guest director will be Don Malcom, publisher of *Lead Right Callers Notes*. Don was chairman of the educational panel for the 1985 national convention. Information is available from Bill and Harriett Parrish, 4230 Michigan Ave., Grand Island NE 68803.

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Reflections Restaurant in Hilo, Hawaii, in May to celebrate the 85th birthday of Sunshine Sahr. The night before, a surprise party was held at Sunshine's Studio in conjunction with her regular Saturday night hoedown. Sunshine has been teaching dancing for 45 years, in addition to pursuing her own career as a dietician at the Hilo Hospital.

Sunshine says it all began when a couple in the military started a S/D club and then were transferred. Sunshine was left with the equipment and picked up the ball at that point. She taught ballroom dancing and folk dancing. Some who teach today were her students. *Lew & Rene Rieth Naalehu, Hawaii*

**CATHEDRAL SQUARES NEWS**

In April, 30 squares welcomed Ken Reid and a group of dancers from Southern California. The theme for the dance was "The America's Cup" and the door prize was a miniature of New Zealand's challenger KZ7. Programmed to assist Ken on squares were Kelvin Love, Alex Stevens and Art Shepherd, with Trica Bell and Jan Kotlowski on rounds.

On May 29, 44 dancers from New Zealand departed for Thailand and Australia to attend the 29th Australian National S/D Convention and the Expo 88 S/D Expovention. The dancers visited Pattaya on the Gulf of Siam and the Great Barrier Reef as well as dancing at the conventions. The club's tour plans include a 21-day 1989 tour to Hong Kong, China and Japan and a 1990 tour to the U.S.A. and Canada to take in the Grand Canyon, Disney World, Grand Old Opry, Calgary Stampede and the Canadian National in Vancouver. *Art Shepherd*

Cathedral Squares started its own weekly radio program on May 14. Broadcasting from a local community radio station, Plains FM, it will cover the whole area of the Canterbury Plains which is a radius of 100 miles around Christchurch. The program will include local, New Zealand, and overseas events, interviews and items of interest. *Mary Stanley*

## ALAMO AREA S&R/D ASSOCIATION

New officers have been elected to serve from July 1988 through June 1989. They are Bob and Carol Waterbury, presidents; Ed and Barbara Richter, first vice presidents; Don and Joyce Buchfeld, second vice president; Maurice and Barbara Toppin, third vice president; Jim and Mary Williams, treasurer; Jay and Marle Gearman, secretary.

Jay and Merie Gearman

## BELLS OF ST. MARYS PROJECT

The Bells of St. Marys Club (Pa.), under the chairmanship of Al and Leona Beaver, are distributing toast grabbers to raise money for a special residential school in Door County, Wisconsin, that uses music and dance to help educate mentally retarded and handicapped children.

The beautiful 200-acre setting in Wisconsin was once a famous lakefront resort, Chateau Hutter. The buildings are being restored to their original condition by the John Hutter-Emily Stewart Foundation, a non-stock, non-profit corporation.

A toast grabber is a wooden gadget for grabbing toast when it pops up. Because it is wood, the danger of electrical shock is avoided. For more information and for donations, write to the foundation at 118 N. Lawton Place, Sturgeon Bay WI 54235.

## CALLERLAB REPORT

Martin Mallard, chairman of the Mainstream Committee, announces that the MS Emphasis Call for the third quarter of 1988 is *divide*. The Diamond Family (*diamond circulate and flip the diamond*) was selected by the Plus Committee as the emphasis call for the quarter, as announced by Bill Heyman, chairman.

Bill Higgins, chairman of the R/D Committee, announces that *Glory of Love* (Belco 362B) is the round of the quarter.

Current Quarterly Selections are: MS, *retain your lane*; Plus, *rock the boat*; Advanced, *mini-busy, checkover, anything and cross*.



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## INDIVIDUAL TAPE EVALUATION

by

Jim Mayo

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July 2—Jerry Haag, AZ-WY	Aug. 27—Kendall & Malmberg CO
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## ROUNDALAB PHASE RATING SYSTEM

When Roundalab was founded in 1977, one of its main priorities was to create some sort of order in the chaotic system of identifying dances being used in various areas. After much study and input from both dancers and teachers, the Fleck Point Rating System was adopted. In 1983, a simpler, less complicated system was instituted.

Using the concept of six degrees of difficulty, the Roundalab membership is continually working to place R/D figures into these six categories or phases. Figures, once defined, are placed in a phase according to their degree of difficulty as it relates to the amount of turn, the number of steps, and/or the difference in each partner's footwork. Phase I is the least difficult with Phase VI being most difficult.

Figures from all phases may be utilized in a given dance routine. However, the routine is rated according to the phase of the most difficult figures used. For example, a Phase III dance may contain figures from Phases 1, II or III. If the dance contains one or two figures from Phase IV, the dance rating would be followed by a +1 or +2 (usually with the names of the figures in parentheses). If a routine contains more than two figures from the next higher phase, it is rated at the higher phase. If a Phase III dance had a Phase V figure in it, the dance would have to be phased at least at Phase IV and possibly even a Phase IV +1. Where syncopation, speed of music, rhythm changes, timing, or choreographic variations occur in a dance, Roundalab suggests a word or short phrase convey this to the reader.

Roundalab encourages all choreographers to assume the responsibility of phrase rating their routines before publication and including this information in the heading of every cue sheet.

Roundalab currently publishes a booklet listing all the figures already placed in the six phases of round dancing. Chairmen of the Roundalab Standardization Planning Committee are Ray and Anne Brown of Englewood CO 80111.

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## DATE-LINE

**South Dakota**—6th Summer Roundup, Keystone; August 19-24; 26-31; September 2-4. Write Rushmore S/D Roundup, 201 N Platt St, Rapid City SD 57702-0361.

**West Virginia**—Clogging/Hoedown Camp Weekend, Cedar Lakes Conference Ctr, Ripley; August 12-14; J. Barrett, J. Driggs, S. Bliz, J. Stephenson, J. Parrott, S. Adkins, Bud/Sue Keller. Write Jeff Driggs, 2357 Harrison Ave, St Albans WV 25177.

**Mississippi**—Square Dance, H.W. Rec Ctr, Gulfport; August 19; M. Litzenger, V. Hicks. Write Gulf Coast Arts Council, PO Box 4091, Biloxi MS 39535-4091.

**Tennessee**—15th TN State Convention, Knoxville Conv. Ctr; August 19-20. Write Registration Chairman, 15th TN State Convention, PO Box 52043, Knoxville TN 37950.

**Michigan**—27th MI S&R/D Convention, Gardner Middle School, Lansing; August 19-21. Write Lloyd/Linda Catey, 3462 Doane Hwy, Grand Ledge MI 48837.

**Mississippi**—Anniversary Dance, Gautier Conv Ctr; August 20; J. Sicuranza, V. Hicks. Write Sue Airhart, 2625 Calle de Feliz, Gautier MS 39553.

**Colorado**—S/D Tour; August 21-29. Write Frank Lane Dance Ranch, PO Box 1383, Estes Park CO 80517.

**Georgia**—24th Jekyll Island Jamboree, Ramada Inn; August 25-27. Write Bob/Vivian Bennett, 2111 Hillcrest Dr, Valdosta GA 31602.

**Canada**—13th Annual Montreal Area S&R/D Convention, Queen Elizabeth Hotel, Montreal, August 26-27; Wayne/Barbara Blackford, Tom/Loveday Newby, T. Crawford, J. Hendron, R. Howell, M. Jacobs, L. Kopman, R. Libby, D. Moger, J. Preston. Write MASDA, PO Box 906, Pointe Claire Dorval, Quebec Canada H9R 4Z6.

**Washington**—32nd Annual Summer S/D Festival & Salmon Barbecue, Western Dance Ctr, Spokane; August 26-28. Write Mike/Carol Hoover, S. 1322 Progress, Veradale WA 99037.

**Ohio**—Getaway at Cedar Point, Sandusky; August 26-28; S. Sharrer, J. Pladdys, Dick/Gail Blaskis. Write Roger La Vigne, 2 Harkness, Norwalk OH 44857.

**New Mexico**—2nd Annual Albuquerque Summer Sounds Festival; August 26-28; G. Shoemaker, K. Bower. Write Wayne/Karen Sebrille, 6113 Torreon Dr NE, Albuquerque NM 87109.

**California**—S&R/D Vacationland, Mt. Shasta, McCloud; September 2-4, 5-9, 11-15. Write Dave/Suzanne Abbott, PO Box 1720, McCloud CA 96057.

**Kentucky**—23rd Annual Western S/D Festival, Natural Bridge State Resort Park, Slade; September 1-4; B. Claywell, H. Koppenhaver, A. Morrison, M. Patterson. Write Richard Jeff, PO Box 396, Campton KY 41301.

**New York**—18th Annual Singles Dance-A-Rama, Rochester; September 2-4; G. Bubel, M. Callahan, J. Carmen, T. Crawford, J. Lee, M. Harris, M. Herne, T. Miller, A. Tangen, Phil/Becky Guenther, Bill/Irene Morrison, Pete/Mary McGee, Mike/Linda Liberti. Write 18th Annual Singles Dance-A-Rama, PO Box 16497, Rochester NY 14616.

**Oklahoma**—Chaparral OK City Convention, September 2-4. Write Mary Campbell, 1425 Oakhill Dr, Plano TX 75075.

**California**—Caller's Clinic, McCloud; Sept. 2-4; Bob Van Antwerp. Write Dave/Suzanne Abbott, PO Box 1720, McCloud CA 96057.

**Mississippi**—Metropolitan New Orleans Festival, H.W. Rec Ctr, Gulfport; September 9-10. Write Gulf Coast Arts Council, PO Box 4091, Biloxi MS 39535-4091.

**Mississippi**—12th Annual Queen City Festival, Frank Cochran Ctr, Meridian; September 9-10; J. Sicuranza, D. Jochum, Fred/Gail Jabour. Call Charles/Carol Starnes (601)483-8447.

**Massachusetts**—Berkshire Fall Frolic, Kingsmont, W. Stockbridge; September 9-11. Write Senta Brodeur, Box 914, Pittsfield MA 01202.

**Virginia**—Square Dance, Salem Civic Ctr; September 10, Curley Custer. Write M. Hayes, 3618 SW Brandywine, Roanoke VA 24018.



by Jo Jan Nunley

Summer means an end to hot dance nights for many of us when it's uncomfortably muggy to just walk about, much less put ourselves through our dance paces. Fall brings a whiff of cool air, promising the hopes of really chilly weather when dancing will warm our chilled bones and put some more fun back into yellow rocking your corner. Am I right?

Your club might want to give a formal celebration to the end of summer. Why not call it the Last Rose of Summer Dance? Make it a really special occasion. Bidding our lady summer a fond farewell only happens once a year.

Maybe each club member could bring roses to the last dance of summer. Many club members should have lovely roses in their gardens for the last blooming of summer. I can recall when my loveliest roses came late in the blooming season. It seemed that the prettiest blooms saved themselves for last.

Those were the days when I had at least eight hardy rose bushes right outside my front door. I won't have to worry about the last rose of summer for myself this year. My husband dug every rose bush up and replaced it with a flower bed full of the freshest and richest cow manure a cow lot ever had to offer. I'm trying to ignore the fact that it's so rich that flowers burn and won't live there now. At least I won't have to mourn my last rose this season. Husbands are thoughtful that way, I have noticed.

So, club members, unless your husband is thoughtful like mine, you could share your last roses with your square dance club's last summer dance. The more festive the occasion to bid summer farewell the better.

After all the end of summer is really the beginning of the best time for square dance clubs. Usually a round of lessons will be beginning and we can welcome newcomers to the dance scene. New friends to our clubs cannot be cherished enough. This is the season to begin rallying up for our square dance lesson strategy.

The end of summer means we will have more time and occasions to dance with our old friends—one is silver and the other is gold so the old saying goes. In that vein every season should be a special one in our square dance community. The ending of one season only means the beginning of a fresh one to enjoy.

An old-fashioned ice cream supper might be just the ticket to celebrating the Last Rose of Summer dance for your club. Heavy advertising of your Last Rose of Summer might be good for drumming up future business for your square dance lessons. If newcomers could see how much fun your club has putting on such an extravaganza, they just might want to join in the fun and become part of the square dance community.

Your club caller might be willing to pitch in and help. He could call his dance songs to include all songs that in some way mention summer or hot weather (or roses). The more people willing to pitch in to make the celebration a success the better it will get off the ground—just like in all of our square dance endeavors.

Consider putting a blurb in the local newspaper about your Last Rose of Summer dance. Anything unusual will catch the eyes of other dancers and people not involved with dancing. This can only benefit your club.

Check into free advertising through your local radio stations and cable television stations. Often both of these willingly announce community happenings as a goodwill gesture. Avail your club of this free way to spread the fun word.

Go one step further. Make your Last Rose of Summer dance such a success



that one of your members will want to write about the experience and get it published in *American Squaredance* magazine. Could your club use a little nationwide exposure? Could ducks use a little water? Of course, we could all benefit from telling the good news about our clubs and about our square dance community. It takes a little effort to publicize the good times we are having, but can we afford to be selfish enough to hog all of

this fun for ourselves? Not if we want to still be flourishing on dance floors around the world next year. And, I believe that is a goal all square dancers could agree on, don't you?

So, this last summer dance, bring a few roses to your club for me. Leave the thorns of discontent at home. The perfume and sweetness of the flowers will do just fine.

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# **Flip Side**

## **ROUND REVIEWS**

by Frank & Phyl Lehnert

### **WALKING & WHISTLING—Scope 31**

**Choreography by Croft/DeZordo**

Good music and a good easy two-step cued by Trudie Chatfield. Phase II.

### **FANTASY—Scope 34**

**Choreography by Bill & Helen Stairwalt**

Good music and a nice comfortable, easy cue-thru two-step cued by Helen. Phase II.

### **STORMS NEVER LAST—Mountain 44**

**Choreography by Joe & Grace Micketti**

Good music and a nice, flowing, easy two-step with basic figures. Phase II. Flip side is a square dance called by Tom Trainor.

### **I DON'T CARE—Columbia 38-07672**

**Choreography by Dean & Ethel Fisher**

Good lively music with a vocal by Ricky Van Shelton and a nice, easy, three-part cue-thru two-step. Phase II.

### **SQUARE NOTES ANNIVERSARY WALTZ—Grenn 17113**

**Choreography by Betty & Clancy Mueller**

(CEM 37027, 38001; Grenn 14126) Good music with a nice, easy, 16-measure waltz, cued by Betty. Phase II.

### **AS TIME GOES BY—MGR 050**

**Choreography by Dorothy Sanders**

Good music and a flowing, easy two-step, cued by Pete Metzger. Phase II plus 1.

### **MOONLIGHT SWIM—MGR 053**

**Choreography by Pete & Carol Metzger**

Pretty music with a nice, easy two-step cued by

Pete. Phase II.

### **A HAPPY MORNING—TNT 265**

**Choreography by George & Joyce Kammerer**

Good music with a good easy two-step cued by George. Phase II plus 1.

### **BABY I'M READY—Columbia 38-07798**

**Choreography by Steve & Jackie Wilhoit**

A good easy two-step with a good vocal by Ricky Van Shelton.

### **YOU'RE THE CREAM IN MY COFFEE—Grenn 17112**

**Choreography by Pete & Carol Metzger**

Good music and a good, easy-intermediate two-step cued by Lou Lucius.

### **SHE'S NO LADY—MCA 53246**

**Choreo by Jack & Jdy DeChenne, Ed & Carol Stephan**

Great music and a good high-intermediate lazy swing. Phase 5 plus.

### **SHOUTIN' SHOES—RCA 5329-7**

**Choreography by Rod & Susan Anderson**

Good music by the Judds and a nice, solid intermediate cha cha and jive routine. Phase IV plus 2.

### **I DON'T CARE—Columbia 38-07672**

**Choreography by Dean & Ethel Fisher**

Comfortable, easy, basic two-step to country music.

### **IF MY HEART HAD WINDOWS—MCA 53270**

**Choreography by Charlie Brown**

Real country music and a Patty Loveless vocal; a flowing easy-intermediate waltz. Phase III plus 1.

### **ME AND MY SHADOW—MGR 047, Hi-Hat 875**

**Choreography by Morty & Hannah Meyrich**

Good music and a nice cue-thru, easy two-step, cued by Pete Metzger. Phase II.

### **KING OF THE ROAD—MGR 048, Hi-Hat 882, BB007**

**Choreography by Anna McDonald & Scott Cohen**

Good music and a good easy two-step cued by Pete Metzger. Phase II.

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# Flip Side

## SQUARE REVIEWS

### LAST FAREWELL—Blue Star 2362

Caller: Chris Vear

Key: E

Mainstream. FIGURE: Four ladies chain  $\frac{3}{4}$ , heads promenade  $\frac{3}{4}$ , sides right and left thru, pass thru, swing thru, boys run, bend the line, square thru  $\frac{3}{4}$ , swing, promenade.

### TRAVEL ON—Blue Star 2363

Caller: Jerry Helt

Key: G

Mainstream. FIGURE: Heads square thru, right-hand star, heads left-hand star, swing thru outside two, boys trade, turn thru, left allemande, promenade.

### NAOMI—Bogan 1378

Caller: Ken Jeffries

Key: B Flat

Mainstream. FIGURE: Heads square thru, do-sa-do to

wave, swing thru, boys trade, boys run, bend the line, right and left thru, slide thru, pass thru, left allemande, swing, promenade.

### LOVE TALKS—County Line 2

Caller: Henry Ferree

FIGURE: Heads square thru, do-sa-do, swing thru, boys run right, tag the line, cloverleaf, girls square thru  $\frac{3}{4}$ , swing, promenade.

### TWO HEARTS BEAT—County Line 3

Caller: Betsy Gotta

FIGURE: Heads promenade  $\frac{1}{2}$ , flutter wheel, sweep  $\frac{1}{4}$ , double pass thru, cloverleaf, centers pass thru, right and left thru, veer left, ladies trade, men run, swing, promenade.

### I CAN HELP—County Line 4

Caller: Ralph Stapenell

FIGURE: Heads promenade  $\frac{1}{2}$ , right and left thru, square thru four, right and left thru, rollaway, touch  $\frac{1}{4}$ , scoot back, swing, promenade.

### ALL MY EX'S LIVE IN TEXAS—County Line 6

Caller: Leo "Morgan" Dumas

FIGURE: Heads promenade  $\frac{1}{2}$ , square thru, swing thru,



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boys run, ferris wheel, square thru  $\frac{3}{4}$ , swing, promenade.

#### **TOUCH THE MORNING—ESP 517**

**Caller: Bob Newman**

Mainstream. FIGURE: Heads promenade  $\frac{1}{2}$ , lead right, circle four to lines, pass the ocean, spin chain thru, girls circulate twice, turn thru, left allemande, swing, promenade.

#### **GLORY HALLELUJAH—4-Bar-B 6088**

**Caller: Bill Volner**

FIGURE: Heads promenade  $\frac{1}{2}$ , right and left thru, flutter wheel, sweep  $\frac{1}{4}$ , pass thru, right and left thru, rollaway, pass thru, turn back, swing corner, promenade.

#### **W. LEE O'DANIEL—4-Bar-B 6089**

**Caller: Bill Volner**

FIGURE: Heads promenade  $\frac{1}{2}$ , square thru, swing thru, boys run, couples circulate, half tag, scoot back, corner swing, promenade.

#### **LOVE REUNITED—4-Bar-B 6090**

**Caller: Mike Sikorsky**

FIGURE: Heads lead right, circle four to a line, right

and left thru, touch  $\frac{1}{4}$ , coordinate, bend the line, star thru, pass thru, trade by, swing corner, promenade.

#### **GOD BLESS AMERICA AGAIN—4-Bar-B 6092**

**Caller: Bob Carmack**

FIGURE: Heads square thru, do-sa-do, swing thru, boys run, tag the line right, wheel and deal, turn thru, left allemande, swing, promenade.

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**Line 5; Caller: Ralph Trout**

FIGURE: Heads promenade  $\frac{1}{2}$ , sides right and left thru, square thru, do-sa-do, eight chain four, swing, promenade.

#### **BIG MAMU—Mountain 61**

**Caller: Jay Krebs**

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FIGURE: Heads square thru, star thru, touch  $\frac{1}{4}$ , connect four, swing thru, boys trade, boys run, ferris wheel, centers pass thru, swing corner, promenade.

**GUITAR HEAVEN—Mountain 65**

**Caller: Jay Krebs**

FIGURE: Heads square thru, do-sa-do, swing thru, boys run, ferris wheel, right and left thru, square thru  $\frac{3}{4}$ , corner swing, promenade.

**IT'S A GOOD DAY—Rawhide 148**

**Caller: Larry Cole**

FIGURE: Heads square thru, do-sa-do, \*touch  $\frac{1}{4}$ , scoot back, single hinge\*, ladies trade, swing thru, boys run, tag the line, girls turn back, swing, promenade.  
\*Or, touch  $\frac{1}{4}$ , follow your neighbor and spread.

**BABIES GROW UP TO BE COWBOYS—Rawhide 149**

**Caller: Stan Cole**

FIGURE: Heads promenade  $\frac{1}{2}$ , lead right, do-sa-do, swing thru, boys run, bend the line, right and left thru, square thru, swing, promenade.

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FIGURE: Heads square thru, do-sa-do, touch  $\frac{1}{4}$ , walk

and dodge, partner trade, right and left thru, flutter wheel, slide thru, swing corner, promenade.

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1. Mr. Smith's corner, who was not Julie or Lois, did not wear aqua or blue.
2. The #1 couple, who did not wear yellow, was not the Larsons.
3. Pat, Joe and the Joneses did not wear red.
4. Judy, Mrs. Jones and Mrs. Wiley did not wear yellow.
5. As Julie looked toward her partner, she saw the caller wave "hello" to the #3 couple who was not dressed in red.
6. Neither Joe nor the other head man wore aqua.
7. Jack's corner, who was not Lois or Mrs. Smith, stood across from Julie.
8. Don's corner, who was not Lois, was dressed in red.

Answers are on Page 75.

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# STRAIGHT TALK

I have been calling for 19 years...I think it's about time the dancers and clubs hear our side of the story. We can read and read about dancers who have attended dances and were not happy with the level or the level was advertised wrong, and about losing students and club members, and it always seems to stop at whom? The caller.

First off, the caller is a paid employee of the club (unless it's caller run) and in most cases has no control over what the club does. If we're lucky, we have 25-30 weeks, sometimes less, to try to teach square dancing to new dancers. It is recommended that 41 sessions of two to two and one-half hours each be used to teach the full Mainstream program only. Most will agree that all we are doing now is skimming over the top and teaching one position dancing.

There is such a hurry, hurry, hurry to get these new dancers into the club, and to club dances, even if they are not ready. Then they are supposed to be able to dance MS, Plus and QS, as well as dancers who have danced for years, and are looked down on if they break down. It would be perfect if new dancers could dance their level for a year before going into Plus, but will the club stand for this? No, and don't mention any kind of workshop, that's a no-no to the already club member. No time for such things.

It's time the clubs stop passing the buck and say, "What do we want for our club? Are we going to have the MS program or Plus program?" and understand what this means fully and give the new dancers as well as the caller the time and support needed.

The programs, MS and Plus, were not intended to segregate dancers into groups or say that one is any better or any worse than the other, but to let a dancer choose his or her preferred program for the greater enjoyment for all.

As for the dancer who attends a dance who feels it was advertised wrong, I feel sorry, but as a caller, if you are told to call a Plus dance and the floor is having trouble with MS, what are you to do? Who's to blame? At your home club, the caller knows who is new, but if you are a guest caller, who tells you? Who tells you there are students there? Out of town guests? What level to call? Most often, no one. This is left for the caller to figure out.

As a caller, I try to feel the floor out within my first two or three tips and then go from there.

I may be wrong in my thinking, but in 19 years, I have always called to the floor... dancers want to dance, not stand around.

The problem is, I think, no club wants to be labeled as just a Mainstream Club; they want both MS and Plus, and really they do not know what the full MS or Plus programs are and, for all kinds of reasons, don't care.

Until square dancers and clubs under-

**Continued on Page 93**



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All eight spin the top

Anything and roll

Anything and spread

Chase right

Coordinate

Crossfire

Diamond circulate

Dixie grand

Explode family

a. waves

b. and anything

Extend

Flip the diamond

Follow your neighbor

Grand swing thru

Linear cycle

Load the boat

Peel the top

Ping pong circulate

Relay the deucey

Remake the thar

Single circle to a wave

Spin chain and exchange

the gears

Spin chain the gears

Teacup chain

¾ tag the line

Track two

Trade the wave

Triple scoot

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2. Easy Strollin'
3. Whoop De Do Polka
4. Snap Your Fingers/  
Fishin' in the Dark/  
Crissie

### PHASE III

1. Die Lorelei
2. A Beautiful Time
3. Deja Vu

### PHASE IV

1. Rainbow Connection IV
2. White Sport Coat
3. Ain't Misbehavin'/  
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6. Just Called (Barton)
7. Muchacha (Shibata)
8. Kiss In The Dark (Goss)
9. Currito De La Cruz (Easterday)
10. Shadow Waltz (Palmquist)
11. I Wish You Love (Palmquist)
12. Coppelia (Palmquist)
13. Isle of Capri (ROther)
14. Dancing in the Moonlight (Goss)
15. Chardonnay (Easterday)
16. Tango Carina (Goss)

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#### PHASES I & II

- A Taste of the Wind  
Could I Have This Dance  
New York, New York  
Hush  
Very Smooth  
Buffy  
Houston  
Neapolitan Waltz  
KonTiki  
Piano Roll Waltz  
Good Ol' Girls  
Pearly Shells  
Jacalyn's Waltz  
All Night  
Little White Moon

#### PHASE III

- Alice Blue Gown  
Desert Song  
Crazy Eyes  
Patricia  
I Want A Quickstep  
Maria Rumba  
Butterfly  
In The Arms of Love  
Apres L'Entente

- Lisbon Antiqua  
Beautiful River  
Third Man Theme  
Three A.M.  
Sheik of Araby  
That Happy Feeling

#### PHASE IV

- Pop Goes the Movies  
Adios  
Dance  
Lazy Sugarfoot  
Till Tomorrow  
Send Her Roses  
Elaine  
Rainbow Foxtrot  
Marilyn, Marilyn  
Pagan Love Song

#### PHASES V & VI

- Maria Elena  
Autumn Leaves  
Riviere de Lune  
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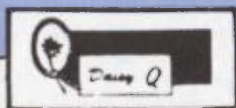


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# UNDERLINING

## THE CALLER NOTE SERVICES

**B**ruce Busch talks about "Variety" in Ed Foote's **News 'n Notes** this time and here are excerpts:

- Use variety in openers. Don't always start with *heads square thru*.
- Use left-handed material. (Use a little from easy set-ups.)
- Alternate the sexes. (Have the girls facing in sometimes and try mixed sexes once.)
- Use variety in combinations. (After a *swing thru*, call a *boys trade* instead of *boys run*.)

**W**e never think of sometimes using a simple basic like *circle four* in different ways, but Jim Hayes tells us how in his **Mainstream Flow**:

"I've been having a lot of fun calling *circle four*  $\frac{1}{4}$ ,  $\frac{1}{2}$ ,  $\frac{3}{4}$ . I even call it *full around*. The nice thing about this call is the dancer is not sure what is coming next. In lines of four, you can have two *couples circle four*, *center four circle four*. There is a limit how much you want to call *circle four*, but one tip is fine as long as you intermingle other calls properly."

Heads square thru four, circle four  $\frac{1}{2}$ , veer left Ferris wheel, centers circle four  $\frac{1}{2}$ , pass thru Circle four  $\frac{3}{4}$ , pass thru, wheel and deal Centers circle four  $\frac{1}{2}$ , pass thru (zero box) Sides circle four  $\frac{3}{4}$ , pass thru Circle four  $\frac{3}{4}$ ...(zero line)

**P**laying with *fan the top* is a good idea now and then, according to Jack Lasry in **Notes for Callers**, and here's what he suggests:

"The recent 'rash' of QS calls that include a *fan the top* action has many callers taking a good look at the *fan the top* basic. Take a good look at the following dance examples with an eye on what calls work well in combination with the *fan the top*. Note: Many calls that can be called from a wave formation can also be called from couples facing. *Fan the top* is one of the calls that can be called with couples facing. Work with the action of a *fan the top* and you will find it a good call, easily incorporated in your program."

Zero line: pass the ocean, fan the top Single hinge, all 8 circulate, boys run, do-sa-do To a wave, recycle, left allemande...zero box



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Zero Line: touch  $\frac{1}{4}$ , all 8 circulate, single hinge (Each four) fan the top, recycle, pass to center Square thru  $\frac{3}{4}$ , left allemande...zero box

**H**is own experimental is shown by Dick Han in his **Dancetime Notes for Callers** and it bears watching. He calls it: *zip to a diamond*. From any wave: ends will trade with each other and the centers will fold and follow the ends (as in *recycle*) but stop at the halfway point and touch hands with the adjacent dancer to become the centers of a diamond. The original ends will be the points of the forming diamond.

Heads touch  $\frac{1}{4}$ , walk & dodge, pass the ocean Recycle (zero line), pass the ocean Zip to a diamond, flip the diamond Right and left grand...

**F**rom Warren Berquam's **Minnesota Callers Notes**, we've taken these few figures using *divide* out of many more: Zero box: pass thru, centers  $\frac{1}{4}$ , box circulate Double, others divide and star thru

Centers walk and dodge, first couple left Next couple right, pass thru, partner trade And roll, right and left grand...

Static square: Heads or sides pass the ocean Others divide & hinge  $\frac{1}{4}$ , center couples hinge Boys run, track two, swing thru, boys run Wheel and deal, left allemande...

Static sq.: Heads pass the ocean, swing thru Boys run, girls hinge, diamond circulate Flip the diamond, others divide and star thru Center couples hinge, centers walk & dodge Touch to a wave, girls trade, recycle Left allemande...

**A** tribute to the late Frannie Heintz is given by Don Beck in **Choreo Breakdown** this time. Frannie authored *triple scoot*, which Don features, with these words: "At first it may appear that there is not much variety that one can get with *triple scoot* because it can only be done from columns, but by changing the sex arrangement and the handedness, you can change the feel of the call. Even without variety, it adds a nice break to the

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Touch ¼, triple scoot, men run, pass thru  
Trade by, slide thru, touch ¼, triple scoot  
Men run (zero box), left allemande...

Heads spin the top, extend, spin the top  
Single hinge, triple scoot, single hinge  
Fan the top, swing thru, men run  
Crosstrail thru, left allemande...

**I**n the **Toronto and District Notes**, Jeff Priest asks some interesting questions as a result of the Callerlab changes: "With the deletion of *curlique*, what about the call *curli-cross* on the A-1 program? Does this mean that it too is now not usable, or can we still call *curlique* at the other levels, i.e. Plus and Advanced? On that same call, how about *all four couples curlique* on the A-2 program—is that now considered gone?"

**F**rom **The Choreo Connection** by Ed Fraidenburg, we discover the best sellers from Hanhursts' Tape Service:

*Rock and Roll Lullaby*, Royal; *Heartaches*, Ranch House; *When You Wore A Tulip*, 4 Bar B; *Hi Neighbor*, Blue Star; *Nine Pound Hammer*, Magnolia. We also examine the new experimentals: *linear chain to a line*, *panic*, *divide the alamo*, *unravel*, *split ping pong circulate*, *counteract*, *ladies lead the way* ¼, ½, *zoom-a-zing thru*.

**D**on Malcom winds up his module series in **Lead Right** this time, and gives us some good ideas about chaining the ladies. What happens when you chain the lead ladies across and chain them to the right, followed by chaining heads or sides again? It is all explained by Don, but you'll need to order a copy of this issue to see the formula, or go to work with your checkers. Stan Burdick also promotes "Making Lists," and there's a good bunch of usable choreo.

**L**ots of "meat" is to be found in the **Southern California Notes** this time,  
**Continued on Page 91**

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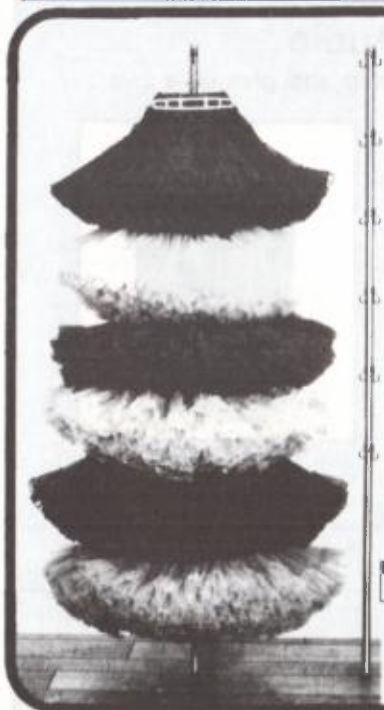
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## FEEDBACK, Continued

to supper, movies, or night club, shopping or whatever the entertainment is. We spend more money than we would square dancing and did not have as much fun. So we chose square dancing for our activity."

Why can't we try to approach newcomers to try square dancing...They may not be aware of the pastime and the fun it is. Also let them know they will meet new friends they've never met before.

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One problem I see with our dropouts is burnout. What I mean is the same ones do all the work year after year. No one else wants to help. They want to come but not work with their clubs or for their clubs. Therefore, the ones that do all the work get tired of it and dropout. Then the club is hurt and often shuts down.

If we all could be as devoted as I was! I started at 10 and am still going strong.

Maybe when I started as young as I did kids thought I was foolish, but now they see I really love my activity. That's my way of life. Try it and make it yours.

*Wanda Corey  
Bucksport, Maine*

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## UNDERLINING, Continued

including a piece about structuring a routine, containing these good thoughts:

- Keep everybody dancing (as much as possible).
- Give 'em elbow room (no chains in eight chain thru position).
- Minimize no-hand combinations (lots of body contact).
- Avoid "mixmaster" routines (watch out for 360° combinations).

**S**ome *dixie grand* stuff appealed to us in this issue of **Notes for European Callers** by Stevens and Pohl:

Heads star thru, zoom, dixie grand  
Left allemande...

Sides star thru, right and left thru  
All double pass thru, dixie grand  
Left allemande...

Four ladies chain, heads right and left thru  
Sides lead right and circle to a line of four  
Star thru, dixie grand, left allemande...



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ESP 145 FOREVER AND EVER AMEN by Elmer  
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## STRAIGHT TALK, Continued

stand what the full MS and Plus programs are, and are willing to put the time for learning in these, I have to wonder when someone says, "I'm a Mainstream dancer," or "I'm a Plus dancer," or "This is a MS club" or "This is a Plus club." Are you really?

Because I have a P.A. and records does this make me a caller? We (callers) are always learning something new and always putting time into square dancing. Western shirts and pants and pretty dresses no more make you dancers than having a P.A. and records makes me a caller. It takes a lot of time on both our parts, you as dancers, and we as callers, but we're always learning. One without the other is nothing.

This is just my opinion. I'm not speaking for any callers association or dancer association and am sorry if I have stepped on any toes. This problem is all over and not in just one area. I'm just taking a look from the other side of the mike and am

getting tired of the blame for losing dancers, club levels and drops in membership being laid at the caller's feet.

I know a lot of people will not agree with my thoughts, but some will, and if those few will just take the time and look at their clubs and new dancers and say, "Hey, we want to be better and put the time into it," this letter was worth it. As I said in the beginning, callers are only paid employees of the club.

Clubs, you get what you pay for, but also be sure you dance what you pay for. If not, there are two losers, you and the caller...May God bless you all and keep square dancing.

*Marshall Davis  
Chicago, Illinois*



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## "FUN BUNCH," Continued

of square dancing. For most callers involved with handicapped dancers, the same skills, knowledge and techniques used with other dancers are employed, with large doses of patience.

Two publications available from ASD may be of assistance to leaders: *Allemande Left with the Mentally Handicapped* by Barbara McMenamin, and *Wheeling and Dealing in Nursing Homes* by Mary Jenkins. As an aid to teaching persons who use wheelchairs, Phyllis Plimpton's article, "Tips to Wheelchairers," was published in *Square Dancing*, March 1982. For further information, contact the Committee for Handicapped Dancers, USDA, PO Box 280, Gulf Breeze FL 32561 or 904-932-6367.



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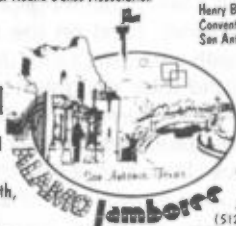
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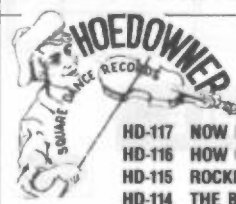
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- HD-115 ROCKIN' IN THE SMOKIES by Jerry
- HD-114 THE BLUEBIRD by Jerry



Brian Hotchkies



Jerry Junck



John Kwalser

## MEANDERINGS, Continued

room just a few dozen wingspans from the TWA terminal. Next on the docket was dinner with my hosts, caller Jay and Nina Krebs (and their daughter) at the Olive Garden Italian Restaurant near Bannister Mall. The dance was not far away at the Plumbers Union Hall, a real spacious cool place. Good crowd. Lots of singles from several popular clubs, couples from all over. The Fountain City has a full flow of clubs. (Too bad you never made much of a splash there.—Co-Ed.) Don Whiteman cued in fine style. Jay records for Mountain; his buddy, caller Bill (Desert) Reynolds *drifted in* to dance. Our Germany-bound tourists, the Deerings, appeared; social chitchat 'twixt tips was lively.

**Burlington, Colorado**— This was my first time to do one for the Wagon Wheelers, although a number of them have rolled into Goodland, Kansas, when I've called there, a short distance away. A Midway DC-9 took me to Denver; a Chev-6 took me to Burlington; Bob and Esther Young took me in when I arrived. Hot day, cool country club hall, choice crowd. (Rain brings the bigger crowds in to dance; sunny June days keep 'em in the fields.) Marie (George) Edwards came from Goodland to cue for us. A big chocolate cake was a feast to fete Jim Adolf's birthday.

At that dance I had a thought. (Congratulations—Co-Ed.) Sometimes a person uses every sense in square dancing: *sight*—look for the corner; *touch*—with both hands and arms; *hearing*—the cal-

ler's commands; and *smell*—at this particular dance we smelled all that *money* (their term) wafting our way in the wind from a nearby beef feed lot!

United took me home. Upcoming in June, yet is a much-anticipated week-long caller school in Indiana and a full week trip to Anaheim for the great National Convention.

I'm a lucky guy, and it's great to be alive in these times! (Well, it surely beats the alternative.—Co-Ed.)

2nd Annual

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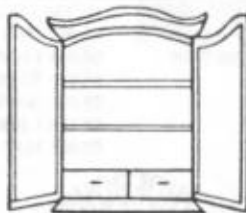
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## ENCORE, Continued

across the country to dance or meet with others interested in improving the S/D picture or solving common problems.

The larger associations, Callerlab, Roundalab, LEGACY, Single Squares U.S.A., ASDA/Int., NASRDS, arrived on the S/D scene during the seventies as the needs arose. All of the "new" national organizations are drawing people together to find answers to certain needs: standardization, recognition, consideration, ethical practices.

Problems can be solved or overcome when approached face to face or in group discussions, and even when the problem is insurmountable, we develop a new respect for the people on the other side.

By joining together, working and talking together, we find new directions, new dimensions and new enrichment in the S/D hobby.

Excerpts from the "Co-Editorial."

In "Book Nook," Mary Jenkins reviewed *Line Dance Manual*, by Grant

Longley, Ph.D. Arranged alphabetically are almost fifty dances with complete instructions including the origin, music, position and variations.

"Steal A Peek" features Ralph Thrift of Rock Hill, S.C., who has been calling since 1972. Ralph is a letter carrier and is now serving as president of the S.C. Caller's Assn. In his record case, you'll find *Good Woman Blues*, which he recorded on Circle D. Other favorites are *El Paso*, *Lucille*, *Lawdy Miss Clawdy*, and hoedowns, *Brandy*, *Rhythm Special* and *Excelerator Special*.

New idea: *triple slide* by Don Varner, Santa Barbara, California.



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## SUPER SQUARES, Continued

called for volunteers. A few shy couples came forward and joined in. More couples timidly swung into places and soon the floor was filled with laughing, dancing squares.

When we finally stopped from sheer exhaustion, it was almost midnight but the weight watchers were convinced. Dottie called the names of 56 couples who signed up for the class and the meeting broke up. Before they left, they insisted Joe and I had to be at each class — and wearing our padded suits!

Back home again I finally had an opportunity to tell Joe about my stuck zipper. He grinned and asked for a spoon and a table knife. In a few minutes he had unjammed the stubborn zipper. As soon as he left, Dottie helped me out of my cocoon. I vowed I'd never do that suit again but Dottie gleefully reminded me of the dancing class. "You can't get out of it that easily, Lulubelle," she laughed. "That suit will grow on you!" Little did she know how

true her words would be.

Since then that suit has become almost a second skin for me. The ladies at the women's club where I first exhibited it demanded I wear it to their regional and state conventions and now I'm booked to wear it at their national convention and appear on television. Seventeen square dance clubs so far have invited me to appear in the suit at special events (with Joe) and the end isn't in sight. The weight watchers have formed their own square dance club and call themselves the "Super Squares" and insist that Joe and I be at their monthly meetings in our suits. We are their mascots.

Meanwhile, Dottie is basking in her job as my agent. Will this ever cease? At least it's getting people interested in square dancing and it's helped hundreds of weight watchers to lose weight. For that I don't mind wearing a padded suit!



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## GRAND ZIP, Continued

can locate directions. When **Lindy Lin** appeared, all the easier dances on the poll had already been featured.

Please accept my check for \$20 to extend my subscription which isn't up until January '89 but I like your magazine so much I don't want to miss a beat. As a three-year dancer and super fan of square dancing (round dancing in the coming year), I have had the chance to read many back issues, thanks to the kindness of good friends.

H.D. Snyder Jr.  
Newfield, New York

Please continue my subscription...Also, I found a used Hilton AC200 system. I called the ad in May '88 ASD and am going to purchase the set from him.

Jim Simpkins  
Blacksburg, Virginia

Please renew us for two years. We have been dancing since 1961. We have a motorhome and travel quite a bit and

meet so many wonderful people. We have never been to an unfriendly club nor been to a bad dance. We love square dancing and the people and caller always make us happy. We are advanced dancers but nothing can compare to that smile on a new couple's face that shows they agree with us.

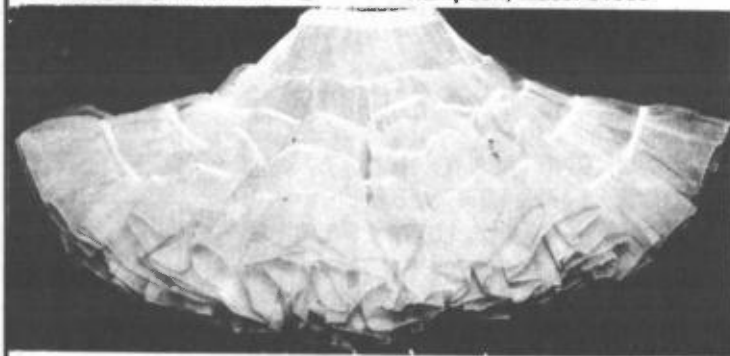
Franklin & Marie Currey  
Harrington, Delaware

Enclosed is my check...please make it effective with the June issue since it has my son's drawing on the cover. It really was a coincidence that his copy arrived the day before the S/D wedding of friends Thelma Leshko and Kenneth Carnes (senior citizens). It was only about three years ago that my wife Irene invited her to take lessons through our club, Swing-ing Squares, of Irwin Pa. Thelma became so enthused she organized the annual S/D weekend at Camp Allegheny where she has been on the summer staff for many years.

Thomas Middlemiss  
Irwin, Pennsylvania

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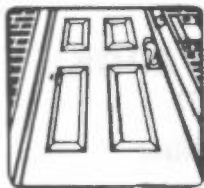
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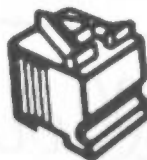
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# CALLERLAB PROGRAMS

APPROVED  
3-30-88

## BASIC PROGRAM (B) 1-49

- T\* 1. Circle Family
  - a. Left
  - b. Right
- T 2. Forward & Back
- T 3. Dosado
- T 4. Swing
- T 5. Promenade Family
  - a. Couples (full, 1/2, 3/4)
  - b. Single file
  - c. Wrong Way
- T 6. Allemande Family
  - a. Left
  - b. Right
  - c. Left arm turn
  - d. Right arm turn
- T 7. Right & Left Grand Family
  - a. Right and left grand
  - b. Weave the ring
  - c. Wrong way grand
- T 8. Star Family
  - a. Left
  - b. Right
- T 9. Star Promenade
- T 10. Pass Thru
- T 11. Split the Outside Couple
- T 12. Half Sashay Family
  - a. Half Sashay
  - b. Rollaway
  - c. Ladies in, men sashay
- ? 13. Turn Back Family
- 1954 a. U turn back
- b. Gents or Ladies Backtrack
- T 14. Separate Family
  - a. Separate
  - b. Divide
- 1952 15. Courtesy Turn
- T 16. Ladies Chain Family
  - a. Two Ladies (reg. & 3/4)
  - b. Four Ladies (reg. & 3/4)
  - c. Chain Down The Line
- ? 17. Do Paso
- T 18. Lead Right
- T 19. Right and Left Thru
- T 20. Grand Square
- 1960 21. Star Thru
- T 22. Circle to a Line
- 1957 23. Bend the Line
- T 24. All Around the Left Hand Lady
- ? 25. See Saw
- 1957 26. Square Thru Family (1-5 hands)
  - a. Square Thru
  - b. Left square thru
- 1953 27. California Twirl
- T 28. Dive Thru
- 1940 29. Cross Trail Thru

- 1958 30. Wheel Around
- 1938 31. Thar Family
  - a. Allemande thar
  - b. Wrong way thar
- ? 32. Shoot the Star (Reg., Full Around)
- ? 33. Slip the Clutch
- T 34. Box the Gnat
- ? 35. Ocean Wave Family
  - a. Right hand wave
  - b. Left hand wave
- 1949 c. Alamo style wave
- d. Wave balance
- 1965 36. Pass the Ocean
- 1962 37. Swing Thru Family
  - a. Swing thru
  - b. Alamo swing thru
  - c. Left swing thru
- 1963 38. Run Family
  - a. Boys
  - b. Girls
  - c. Ends
  - d. Centers
  - e. Cross
- 1965 39. Trade Family
  - a. Boys
  - b. Girls
  - c. Ends
  - d. Centers
  - e. Couples
  - f. Partner
- 1960 40. Wheel & Deal Family
  - a. From lines of four
  - b. From two-faced lines
- 1956 41. Double Pass Thru
- 1972 42. Zoom
- 1970 43. Flutterwheel Family
  - a. Flutterwheel
  - b. Reverse flutterwheel
- 1971 44. Sweep a Quarter
- 1961 45. Veer Family
  - a. Left
  - b. Right
- 1969 46. Trade By
- 1976 47. Touch 1/4
- 1963 48. Circulate Family
  - a. Boys
  - b. Girls
  - c. All eight
  - d. Ends
  - e. Centers
  - f. Couples
  - g. Box
  - h. Single File (Column)
  - i. Split
- 1974 49. Ferris Wheel

## MAINSTREAM PROGRAM (MS) 1-67

- 1963 50. Cloverleaf
- 1964 51. Turn Thru Family
  - a. Turn Thru
  - b. Left turn thru
- 1957 52. Eight Chain Thru (1-8 hands)
- 1966 53. Pass to the Center
- 1964 54. Spin the Top
  - ? 55. Centers in
- 1959 56. Cast Off 1/4
- 1967 57. Walk & Dodge
- 1965 58. Slide Thru
- 1963 59. Fold Family
  - a. Boys
  - b. Girls
  - c. Ends
  - d. Centers
  - e. Cross
- 1957 60. Dixie Style to an Ocean Wave
- 1967 61. Spin Chain Thru
- 1962 62. Peel Off
- 1969 63. Tag Family
  - a. Tag the Line
  - b. Half Tag
  - c. Partner Tag
- 1969 64. Scoot Back
- 1966 65. Fan the Top
- ? 66. Hinge Family
  - a. Couple
  - b. Single
- 1970 a. Couple
- b. Single
- 1974 67. Recycle (waves only)

### NOTE TO DANCE PROGRAMMERS:

There is NO PROGRAM called Mainstream/Plus program. No dancer is required to know Plus calls to attend a Mainstream open dance. If such calls are used, the caller is to teach them if necessary. Please advertise dance programs as Mainstream or Plus, NOT Mainstream/Plus.

PLEASE LIMIT YOUR CALLS TO THE ADVERTISED PROGRAM. DO NOT USE A CALL FROM A LIST OTHER THAN ADVERTISED UNLESS YOU WALK IT OR WORKSHOP IT FIRST.

## PLUS LIST TEACHING ORDER

TEACUP CHAIN  
 LINEAR CYCLE (FROM WAVES ONLY)  
 PING PONG CIRCULATE  
 LOAD THE BOAT  
 EXTEND  
 COORDINATE  
 ANYTHING & SPREAD  
 SPIN CHAIN THE GEARS  
 TRACK II  
 ANYTHING & ROLL  
 FOLLOW YOUR NEIGHBOR  
 EXPLODE FAMILY (FROM WAVES ONLY)  
   A. THE WAVE  
   B. & ANYTHING  
 RELAY THE DEUCEY  
 REMAKE THE THAR  
 DIAMOND CIRCULATE  
 SINGLE CIRCLE TO A WAVE  
 TRADE THE WAVE  
 FLIP THE DIAMOND  
 GRAND SWING THRU  
 CROSSFIRE  
 ALL 8 SPIN THE TOP  
 TRIPLE SCOOT  
 CHASE RIGHT  
 DIXIE GRAND  
 PEEL THE TOP  
 3/4 TAG THE LINE  
 SPIN CHAIN & EXCHANGE THE GEARS

Miscellaneous suggestions for  
 uses of ANYTHING & ROLL

STAR THRU & ROLL  
 CALIFORNIA TWIRL & ROLL  
 RUN FAMILY & ROLL  
 TRADE FAMILY & ROLL (NOT CPLS)  
 TOUCH 1/4 & ROLL  
 SPIN THE TOP & ROLL  
 CAST OFF 3/4 (WAVES ONLY) & ROLL  
 SLIDE THRU & ROLL  
 FOLD FAMILY & ROLL  
 PEEL OFF & ROLL  
 FAN THE TOP & ROLL  
 SINGLE HINGE & ROLL  
 FLIP THE DIAMOND & ROLL  
 PEEL THE TOP & ROLL  
 TRADE THE WAVE & ROLL

Please note: This does not imply that you must use these variations - only consider these appropriate for possible inclusion in a Plus Program Dance. Again, we suggest that the caller read the revised definitions prior to the start of using or teaching these figures or calls.

Key: T\* - Traditional, author unknown, more than thirty years old  
 1953 - Year call created, author known.  
 ? - Year unknown, not traditional.

These lists are furnished through the courtesy of  
 CALLERLAB and your local CALLERLAB members.

